

Educators Consider Place of Music in Social Life

National Conference in 25th Biennial Celebrates Centenary of Music Teaching in Public Schools of America

More than 6,000 Attend

Business Sessions Combined with Music Festival — Louis Woodson Curtis, Director of Music in Los Angeles Public Schools, Elected President

By HARRY R. BURKE

ST. LOUIS, April 2.

MUSIC integration took on new meaning at the Twenty-fifth Meeting of the Music Educators' National Conference, which came to a close on Friday, April 1. For the more than 6,000 members and associate members who attended it was not a curricular problem: it was music integrated to life. For the Music Educators were celebrating the Centennial of the introduction of music into the public school system of America by Lowell Mason in Boston in 1838; and they joined with St. Louis in the host city's commemoration, also, of the establishment of the St. Louis Public School system just one hundred years ago, and of the launching, in that same year of St. Louis' first concert orchestra.

Music in social life had been determined as the major objective of the retiring administration of the Conference, according to Dr. Joseph E. Maddy, its president. He would insist, in his address on 'The Music Conference and Music in Social Life', at the Second General Conference on Wednesday morning that "we, as music educators, should consider it our duty to foster and actively promote programs of community music activities in every city, town and village in America." And he prefaced that ideal of social service by the declaration: 'I am not willing to concede that unless school musicians continue their musical participation after leaving school, music education has failed! After all, the appreciation of music is the primary objective of all music education and the ability to appreciate good music throughout life is ample justification for our entire school music program.'

"Our defence of this position is merely that the appreciative part of music education carries over for life as a continuous growth and enrichment of living. Can we say as much for algebra, or Latin, or any other school subject except English?"

Dr. Maddy, earlier, in a radio address broadcast Saturday evening as a prelude to the Conference, had pointed out in more specific detail the social implications of music, and had set forth the germ-motif of the Centennial Conference.

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The Taylor Photographers

OFFICERS AND NEW EXECUTIVE COMMITTEE (1938-1940) OF MUSIC EDUCATORS NATIONAL CONFERENCE

Left to Right: First Vice-President Joseph E. Maddy, Professor of Music, University of Michigan; Executive Secretary C. V. Buttelman, of Chicago; Member-at-Large Frank C. Biddle, Director of Music, Cincinnati Public Schools; Member-at-Large George H. Gartlan, Director of Music, New York City; President Louis Woodson Curtis, Director of Music, Los Angeles; Member-at-Large Richard W. Grant, Director of Music, Pennsylvania State College; Member-at-Large Hayden M. Morgan, Director of Music, Newton, Mass.; Second Vice-President Lilla Belle Pitts, Supervisor of Junior High School Music, Elizabeth, N. J.

REVIVALS PLANNED FOR CHICAGO OPERA

'Otello' to Open Seven-Week Season—Gigli and Hartmann Join List of Tenors

CHICAGO, April 5.—'Otello' will open the Chicago City Opera season at the Civic on Oct. 29, in a special non-subscription performance with Helen Jepson, Giovanni Martinelli and Lawrence Tibbett. The season will continue for seven weeks, closing on Dec. 18 with another non-subscription performance to benefit the company's maintenance fund.

Among the artists already engaged are Kirsten Flagstad, who will add Elsa in 'Lohengrin' to her Chicago roles, and Dusolina Giannini, dramatic soprano. Re-engaged are Grace Moore, Lily Pons, Elen Dosia and Helen Jepson. Miss Moore will appear in 'Louise' and Miss Dosia in 'Tales of Hoffman', with Andre Burdino and Lawrence Tibbett.

Bruno Castagna comes from the Metropolitan to join the mezzo-soprano section, which includes Margie Mayer, a young Chicagoan, Gertrud Wettergren, Eleanor La Mance, Sonia Sharnova, Mari Barova, Elizabeth Brown and Ada Paggi.

Carl Hartmann joins the list of tenors to sing in the German repertory, while Galliano Masini, Joseph Bentonelli, Andre Burdino, Giovanni Martinelli,

Rene Maison and Armand Tokatyan will return. Beniamino Gigli has been engaged for three performances. He will make his return debut in 'Martha' on Nov. 18 and will sing in 'L'aficana' and either 'The Masked Ball' or 'Andrea Chenier'.

In the baritone list are Lawrence Tibbett, John Charles Thomas, Carlo Morelli and George Czaplicki. Two new basses, Nicola Moscona and Douglas Beattie, will be heard, as well as Virgilio Lazzari, Emanuel List, Ezio Pinza, Ludwig Hofmann, Adolph Vogel, Mark Love, Nino Ruisi and Vittorio Trevisan.

Conductors include Roberto Moranzoni, Louis Hasselmans, Henry Weber, Alexander Aster, Dino Bigalli, Angelo Canarutto and Leo Kopp, while Edwin McArthur, known as accompanist for Mme. Flagstad, will conduct 'Lohengrin'.

Additional revivals to be sung include Wagner's 'Die Meistersinger', Musorgsky's 'Boris Godunoff', Gounod's 'Romeo and Juliet', Meyerbeer's 'L'Africana' and Verdi's 'The Masked Ball'.

The company will go to Milwaukee for two performances, featuring Grace Moore in 'La Boheme' on Nov. 22 and Kirsten Flagstad in 'Lohengrin' on Dec. 6. Plans are also under way for a week of opera in Minneapolis and a visit to New Orleans.

NEW STADIUM SEASON OF EIGHT WEEKS

THE TWENTY-FIRST season of summer Stadium Concerts by the New York Philharmonic-Symphony will begin on the night of June 23 provided a fund of \$75,000 necessary to support the annual eight-week schedule at popular prices, can be raised. Mrs. Charles S. Guggenheimer is chairman of the Stadium Concerts.

Two conductors have already been engaged, José Iturbi and Alexander Smallens. Others will be announced shortly. In accordance with the Stadium

policy of supporting native talent, one of the conductors will be an American. Mr. Iturbi has been connected with the Stadium concerts since August, 1933, and has conducted there every summer since then with the exception of 1937. He will be in charge of the first four weeks of the coming season. Mr. Smallens will conduct opera and ballet for his fourth successive summer as well as purely symphonic concerts.

Soloists to be heard during the season
(Continued on page 30)

Four Composers Get Guggenheim Fellowships

WPA CONTROVERSY IN SAN FRANCISCO

Chavez, Still, Creston and Diamond Are Chosen in Fourteenth Series of Annual Awards

FIFTY-EIGHT fellowships of the John Simon Guggenheim Memorial foundation awarded for 1938 were announced on April 4. Among the recipients are four composers, Carlos Chavez, William Grant Still, Paul Creston, and David Diamond.

Those receiving fellowships were selected from among almost 1,000 applicants as those giving most promise, in the judgment of the Committee of Selection, of adding to "the scholarly and artistic power" of this country. United States Senator and Mrs. Simon Guggenheim established the Foundation in 1925 in memory of a son. This is the fourteenth series of annual Fellowship awards. The grants this year total \$135,000. The fellowships are granted to men or women of all races and creeds who are citizens or permanent residents of the United States. The stipends are usually \$2,500 a year.

Among the composers Mr. Chavez, conductor of the Symphony Orchestra of Mexico and director of the National Conservatory of Mexico, who recently followed Toscanini as conductor of the NBC Symphony for two concerts, was awarded a fellowship to enable him to compose two orchestral works for which he otherwise would not have been able to find leisure time. Mr. Chavez has also been guest conductor of the New York Philharmonic-Symphony, Boston Symphony, Philadelphia Orchestra, Cleveland Symphony, Los Angeles Philharmonic and Pittsburgh Symphony.

William Grant Still, a negro composer of Los Angeles, studied at the Oberlin Conservatory, the New England Conservatory and with Edgar Varese. Among his best known works that have been performed by many major orchestras are the 'Afro-American' Symphony, 'From the Black Belt', 'La Guiabresse', 'Kaintuck', 'Sahdji' and 'Africa'. Mr. Still's first Guggenheim fellowship was granted in 1934.

Paul Creston, the third recipient, is organist and choirmaster at St. Malachy's Church. Born and educated in New York City, his music has been played by the Roth Quartet, the New String Quartet, the Phil-Sym Quartet at the Yaddo Festival, and at the Composer's Forum Laboratory in New York, as well as by many soloists. His Suite for Saxophone and Piano was recorded in the New Music Quarterly Recordings.

David Diamond, the youngest of the musicians to receive a fellowship, is twenty-two. He was born in Rochester, N. Y., and studied at the Cleveland Institute, the Eastman School of Music, the New Music School, the Dalcroze Institute and at the American Conservatory at Fontainebleau, France. His works have been played by the Philadelphia Orchestra, the New York Philharmonic-Symphony Chamber Orchestra, the Philadelphia Chamber Symphony, the Rochester Philharmonic, the Greenwich Sinfonietta, the Bamberger Little Symphony and many other ensembles.

The projects of all four composers will be creative work in musical composition.

Reyer's 'Salammbô', which has not been given at the Paris Opéra since 1920, will be presented this season with new costumes and settings.



Carlos Chavez



David Diamond



Paul Creston



William Grant Still

MONTEUX PRESENTS NEW SCHNEIDER WORK

Debussy's 'Blessed Damsel' and Scriabin Poem Given on the Same Program

SAN FRANCISCO, April 5.—The San Francisco Symphony's ninth pair of concerts in the War Memorial Opera House concluded with Pierre Monteux's finest achievement to date, Scriabin's 'Poem of Ecstasy', which received a performance truly ecstatic, superbly magnificent.

Debussy's 'Blessed Damsel' was second only to the Scriabin. Monteux has long since proved himself an ideal Debussy interpreter and he derived a maximum of beauty from the score. The soloists were not altogether successful in making themselves or the English text heard to advantage, a circumstance due in part to a not too singable translation and in part to the orchestral volume. But Charlotte Bocer, dressed in white, looked like the Blessed Damsel, and Lina Kroph was a handsome Narrator.

Vocal honors really went to the members of the Municipal Chorus who assisted in the performance. They sang the English text so that it could be understood, which was something of a triumph in itself.

The same program brought the premiere of Edward Schneider's new tone poem, 'Thus Spake the Deepest Stone', which was a distinctly grateful opus, melodically, and had form and content sufficient to stand alone without its program, a poem by J. Wilson Shiels.

Mischa Elman, playing the Brahms Violin Concerto in typical fashion and Mendelssohn's Overture to 'Ruy Blas' completed the program.

Rudolph Ganz opened the Young People's Symphony series on March 26. The program was exceptionally well chosen and unusually well played for an occasion of the sort and consisted of such novel fare as Purcell's Trumpet Prelude, Poulenc's Rondeau from the sonata for trumpet, horn and trombone, and the Bach-Abert Chorale. Less novel, but no less charming, were a Mozart Serenade, excerpts from Bizet's 'L'Arlesienne' Suite No. 1, the Overture to 'Mignon' and the 'Entrance of the Gods into Valhalla' from 'Das Rheingold'.

MARJORY M. FISHER

Reiner Holds Auditions in Pittsburgh

Fritz Reiner, recently appointed conductor of the Pittsburgh Symphony, went to Pittsburgh on March 24 to begin a week of auditions for new members of the orchestra.

Project Committee, Headed by Ousted Worker, Seeks Removal of Alfred Hertz

SAN FRANCISCO, April 5.—Charges of extravagance, negligence and prejudicial action were recently brought against Alfred Hertz, asking for his resignation or dismissal as head of the Federal Music Project for Northern California.

The charges were as follows: That Dr. Hertz has failed in his duty and has shown himself incompetent to fill the position which he now occupies; that he has been extravagant in his needless expenditures of Federal monies; that Dr. Hertz shows gross prejudice for certain members of the projects; that he has been guilty of gross neglect in failing to appoint a qualified and competent orchestra conductor for each of the Bay Region Symphonies, and a supervisor for the Oakland Project; that he is exploiting the San Francisco and Oakland Orchestras to assist in the advertisement of a private commercial enterprise; that Dr. Hertz has exploited the copyists unit for his own personal benefit; that he has intimidated time and again those musicians who have had opportunity to accept temporary private jobs.

The protesting committee, self-appointed, was represented by Mrs. Jehanne Bietry Salinger, who claimed to be representing some thirty to forty project workers whose names could not be revealed "because they need their jobs." Mrs. Salinger had been dismissed and so had nothing to lose.

At a stormy open forum meeting held on the neutral ground of the Public Library Music Department's Auditorium, charges were read and discussed in some detail. Or rather, explained away by Dr. Hertz' associates on the project. Neither Dr. Hertz nor Dr. Sokoloff (who was in Los Angeles and expected in San Francisco momentarily) made any effort to attend the meeting. Dr. Hertz said it was beneath his dignity to reply to the charges and blamed Supervisor Ben Bauer, assistant conductor of the Federal Orchestra, for the whole thing. Mr. Bauer was immediately ousted.

Unless Mrs. Salinger carries out her threat to bring the whole matter before a citizens' committee, that is presumably the end of the uproar, which was loud and lusty while it lasted.

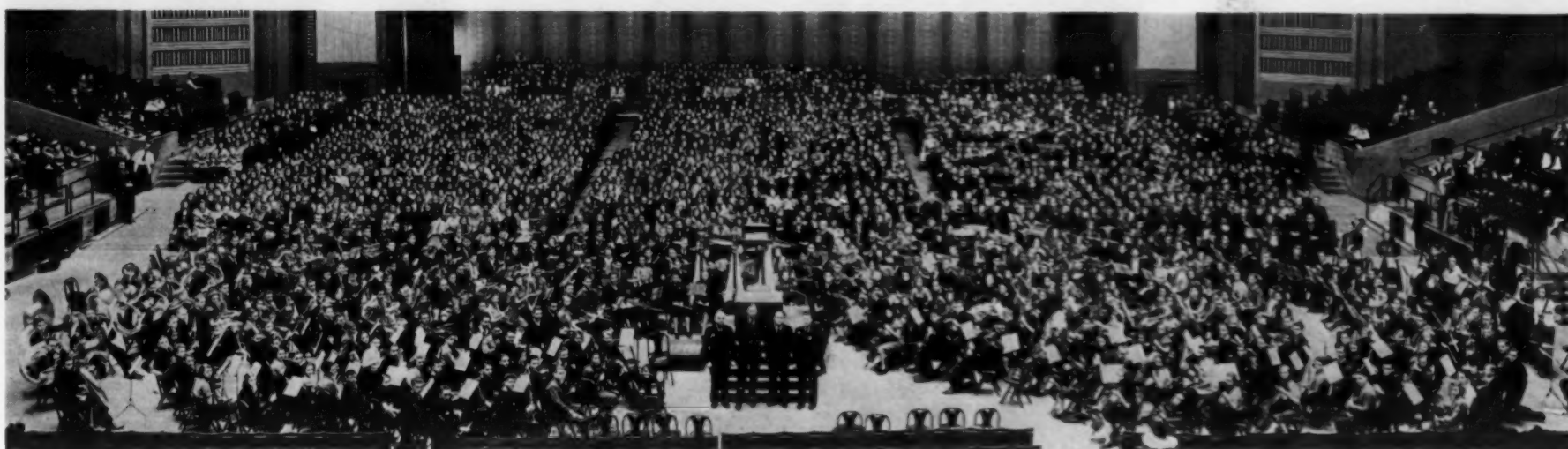
SMALLENS APPOINTED

To Begin as Essex County Symphony Conductor with June Concert in Newark

NEWARK, N. J., April 5.—Alexander Smallens, for the past four summers conductor of the opera and ballet performances at the Lewisohn Stadium, will replace Erno Rapee as conductor of the Essex County Symphony this year, Mrs. Parker O. Griffith, president of the society, announced recently. Mr. Smallens will appear first on June 6, when he will conduct a concert in the City Schools Stadium with Grace Moore as soloist.

Mr. Smallens has been engaged recently in radio work. He is known as a conductor both here and abroad, and was active in Philadelphia for several years. In 1935 he led the premiere of George Gershwin's 'Porgy and Bess'.

ST. LOUIS WELCOMES GUESTS WITH RICH MUSICAL FARE



The Taylor Photographers

AN ENSEMBLE OF 1,500 VOICES AND MORE THAN 300 INSTRUMENTALISTS AT FINAL CONCERT

The Combined National High School Choral and Instrumental Festival, Held in the St. Louis Municipal Auditorium on April 1. Fowler Smith Was Directing Chairman and Conductors Were Noble Cain, Chorus; Howard Hanson, Orchestra, and A. Harding, Band. John Hammond Was Organist

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ence: "When we realize that the increase of leisure among our citizens is accompanied by a like increase in crime," he said, "we must admit that leisure is a blessing, only if and when we learn to use it. Otherwise, it is a menace to society." Quoting Benjamin Franklin's "Leisure is time for doing something useful," he continued: "We accept the responsibility for maintaining rapidly growing prisons and other corrective institutions in the belief that they are a necessary evil. We know that it costs infinitely more to keep a person in prison than it costs to educate him. We have a vague idea that there is something wrong with an educational system that produces so many clever criminals and we glibly attribute this condition to lack of vision on the part of those in charge of the education of our youth. . . .

"It may be somewhat of an exaggeration to say that the boy who blows a horn will never blow a safe, but it is true that the boy or girl who blows a horn well, or plays a violin well, or sings well, will develop social interests that contribute to better citizenship and purposefulness in life. Being a member of a band, or an orchestra or a choir entails certain obligations and responsibilities, and develops an attitude of unselfishness that is a highly desirable character trait. The person who cannot or will not develop that attitude will not be tolerated for long as a member of any musical organization. The member who is frequently absent or tardy is replaced by one who is dependable. The player or singer who 'hogs the show' is soon rejected from membership. . . .

Confidence and Leadership Developed

"Musical participation also develops confidence and leadership. The timid little oboe player periodically finds it necessary to take his turn at playing the lead. Then he must either lead or step aside for someone who will. . . . There is no discipline so exacting as the discipline imposed by art upon itself, and the most social of all arts is music. The fear of spoiling a performance will drive every member of a musical organization to practice every spare moment. . . . The actual mental pain that results when one plays a wrong note or otherwise mars the interpretation of a musi-

cal work is an example of the discipline imposed by the art of music."

In those Conference sessions for which Dr. Maddy's utterance provided the keynote, there participated 6,000 members and associate members of the Conference, 3,184 children from outside St. Louis and St. Louis County, 3,000 students from the rural schools of Missouri, and 4,000 from the schools of St. Louis and St. Louis County—a total attendance at the Conference sessions and Concerts of 16,184 persons. Participating were the National School Band Association, the National School Orchestra Association, the National School Vocal Association, the Missouri Educators' Association, the In-and-Music Educators' Association, the In-and-About St. Louis Music Educators' Club, and the Music Education Exhibitors' Association, as well as the various Sectional Conferences, and the 18 Affiliated organizations, while the Conference offered occasion for reunions of many musical fraternity, sorority and alumni groups.

Louis W. Curtis Elected President

Officers of the Conference for 1938-39 were elected at the Biennial Business Session Wednesday. They are Louis Woodson Curtis, director of music of the Los Angeles Public Schools, president; Dr. Joseph E. Maddy, of the University of Michigan, the retiring president, who automatically became first vice president; Miss Lilla Belle Pitts of Elizabeth, New Jersey, and a member of the faculty of the summer sessions of Columbia University's Teacher's College, second vice president; with Frank C. Biddle, director of music in Cincinnati, and Haydn M. Morgan, director of music in Newton, Mass., members of the Executive Committee, while A. R. McAllister of Joliet, Ill., president of the National School Band Association, was elected to the Board of Directors. A vote of guidance indicated San Francisco as an overwhelming favorite for the 1940 meeting. Conference headquarters were at the Jefferson Hotel where the impressive displays of the Music Education Exhibitors Association occupied the greater part of the mezzanine floor. The Conference's general sessions were held in the Municipal Auditorium, in the



Louis Woodson Curtis, New President of the Music Educators National Conference

heart of the city's civic center, scarcely two blocks away, while the incidental concerts were held either in the Music Hall of the Auditorium, or in its Convention Hall, the former seating 3,400, the latter 13,000 persons. Various rehearsals, sectional meetings, and clinics, were held in the smaller concert halls at the Auditorium, and at the Jefferson and other hotels.

Guests Welcomed with Concerts

St. Louis welcomed its guests on Sunday with three notable musical programs, the first a Magic Key Radio broadcast by the St. Louis Symphony, which the previous evening had completed its fifty-eighth consecutive season, and which is the second oldest symphony orchestra in the United States, only the New York Philharmonic-Symphony exceeding its years of community service. It is the direct inheritor of the tradition established by the city's first concert orchestra, the Missouri Music Fund Society founded in 1838; a tradition interrupted by economic and other crises in the earlier years, but carried on from generation to generation, with some of the enthusiasts of the earlier always appearing in the roster of succeeding generations. Assisting the orchestra, under

the baton of Vladimir Golschmann, was Helen Traubel, soprano of the Metropolitan Opera Company, a native St. Louisan. She thrilled her hearers with 'Elsa's Traum' from 'Lohengrin', and Sieglinde's answer, 'O Hehrste Wunder' to Siegmund's Song of Spring, from 'Die Walküre', and was heard also in Grieg's familiar lyric 'Ice Liebe Dich'. The orchestral program included Beethoven's 'Coriolanus' overture, Richard Strauss's 'Don Juan', the Scherzo from Mendelssohn's Octet, Opus 20, and the Prelude to Wagner's 'Meistersinger', and was enthusiastically received.

At 4 p. m., in a Choral Vesper Service, the St. Louis Grand Opera chorus, the St. Louis Public Schools Chorus, the St. Louis Grade Teachers Chorus, and the Harris Teachers College Chorus of St. Louis, Helen L. Graves, director, and the Washington University Glee Club and Northmen Singers, Clay, Ballew, director, took part.

This, and a complimentary symphony concert at 8:30 p. m. by the St. Louis Symphony, were sponsored by the St. Louis Board of Education. In his evening program Mr. Golschmann presented Philip James's overture 'Bret Harte'. Edwin John Stringham's Nocturne No. 1 for Orchestra, Ravel's Suite No. 2 of Symphonic Fragments from 'Daphnis et Chloe' and Sibelius's Symphony in D major, No. 2, in a brilliant performance.

Centenary of St. Louis Public Schools

Also, celebrating the Centennial of the St. Louis Public Schools the Board of Education, on Monday night presented a pageant, 'Musica Americana', compiled, produced and conducted by Ernest Hares, Assistant Supervisor of Music in the St. Louis Schools, with a cast of 2,750 boys and girls of the high schools of the city. Three preludial scenes traced the development of music in America through the pre-Columbian era, the Puritan settlements, and the Cavalier colonies of the South. Episodes in the pageant proper included a Negro scene with work songs and spirituals, most effectively staged on mounting levels; a Negro minstrelsy scene; a Stephen Foster group; a Civil War allegory; costumed scenes of popular songs of other years, 'The March of the Toy Soldiers' from Victor Herbert's 'Babes in Toy-

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Eugene Goossens

CINCINNATI AGAIN ENGAGES GOOSSENS

Iturbi and Lange Also to Conduct Next Season—Twelve Soloists Are Announced

CINCINNATI, April 5.—After three years of experimentation with extra attractions to the subscription series of concerts, the management of the Cincinnati Symphony has decided to go back to a schedule of twenty pairs of concerts next season. The performances of operas last year and the year before proved too expensive, whereas the Brahms cycle of the present season failed to attract audiences.

So far twelve soloists and two guest conductors have been announced for 1938-'39. Eugene Goossens has been engaged as musical director for the eighth time. Owing to the fact that he will be detained in England conducting for the first six weeks of the season, during this period José Iturbi and Hans Lange will have charge of the orchestra. A third guest conductor will replace Mr. Goossens during the latter's guest-engagement with the Boston Symphony next winter.

The following artists will appear in Cincinnati as soloists in 1938-'39: José Iturbi, Myra Hess, Walter Gieseking, Josef Hofmann, Arthur Loesser, Ethel Bartlett and Rae Robertson, pianists; Jascha Heifetz and Yehudi Menuhin, violinists; Helen Jepson and Rose Pauly, sopranos; Lawrence Tibbett and Igor Gorin, baritones.

FREDERICK YEISER

FEDERATION ENVISAGES NATIONWIDE ORCHESTRA

Clubs to Organize Juniors in Massed Group for Biennial Meeting

NORFOLK, VA., April 5.—In emulation of the national-junior chorus, to appear under the auspices of the National Federation of Music Clubs at its biennial convention in Baltimore in May, 1939, Mrs. Lena Milam of Beaumont, Texas, chairman of orchestras and bands, is planning a massed junior Federation orchestra of nationwide scope which will have a noted conductor.

A massed orchestra conducted by Fabien Sevitzky was a feature of the biennial convention in Indianapolis in the spring of 1937. The massed orchestra planned for Baltimore, however, will draw musicians from a wider area. Di-

rectors and counsellors of the 2,210 junior clubs in forty-eight states, Alaska and the Canal Zone have been asked to watch for unusual juvenile talent. They have also been urged to train their junior groups in the program selected by Mrs. Milam for performance at the convention. Junior group leaders or individuals who are interested in participation in this massed junior orchestra are asked to communicate with Mrs. Milam at 1693 Pennsylvania Avenue, Beaumont, Texas.

CHICAGO WELCOMES BERGH'S ORATORIO

'The Mount of Holy Fire' Given Its American Premiere by Singverein under Steindel

CHICAGO, April 5.—Rudolph Bergh's oratorio, 'The Mount of Holy Fire', received its first performance in America at the concert of the Chicago Singverein at Orchestra Hall on March 30. The work is spotted with references to Bruckner and it sketches ambitions that it is unable to realize. The large and excellent chorus was directed by Walter Steindel and members of the Chicago Symphony provided the accompaniment.

Moriz Rosenthal was greeted by a fond and admiring crowd at Orchestra Hall on March 29. His program opened with the final sonata of Beethoven, Op. 111, in a version that was in every respect remarkable. There were also compositions by Liszt and Chopin, conceived on a large scale and executed with wonderful dexterity.

Isa Kremer took over the Civic Opera House on Sunday, March 27. She was assisted by her accompanist, Ivan Basilievsky, and by Aaron Rosen, youthful violinist. Miss Kremer sang labor songs from various countries, Jewish songs, and some gripping music from Russia.

The Fisk University Jubilee Singers and the Fisk University Choir, under Harold C. Schmidt, had the invaluable assistance of Roland Hayes at the Auditorium the same day. Both the choir and the Jubilee group sang with fervor and imagination, creating a blend of voices that was a delight to hear. Mr. Hayes once again exhibited the lovely, flexible tenor that is his.

In his recital at the Studebaker on March 17, Walter Stafford, baritone, revealed excellent projection, smooth phrasing and the advantage of a varied approach.

Several Two-Piano Teams Play

The Canadian duo-pianists, Evelyn Eby and Reginald Bedford, made an arresting impression at the same theatre the following Sunday, playing with feeling and split-second unity an unhackneyed program, including the Brahms-Haydn Variations and Debussy's 'En Blanc et Noir'.

Another two-piano team was presented at the Auditorium in Recital Hall the following evening. Pearl Appel and Ruth Alexander listed a program made up almost entirely of arrangements, and matched their sincerity and directness with fine technique.

The same night Noble Cain brought his Chicago A Cappella Choir to Orchestra Hall, drawing a full and attentive house. The Bach motet, 'Sing Ye to the Lord', represented one of the heights of the evening.

On March 21 José Echaniz, pianist, played at the Arts Club a program commencing with Bach and concluding with

NEW YORKERS WIN IN OPERA AUDITIONS



Leonard Warren



John Carter

John Carter, tenor, and Leonard Warren, baritone, both natives of New York, were selected from 707 persons who were heard in the Metropolitan Opera Auditions of the Air in the finals held in the RCA Building, Rockefeller Centre, on March 27. The winners received one-year contracts with the Metropolitan Opera Company as well as checks for \$1,000 and silver plaques from the Sherwin-Williams Company, sponsors of the broadcasts.

Each singer is twenty-six years old. Mr. Carter was born in Brooklyn and after his graduation from the Manual Training High School, studied civil engineering at the College of the City of New York. About two years ago he began singing and his first audition in the Metropolitan auditions in Novem-

ber brought him a radio engagement in Hollywood.

Mr. Warren was born in the Bronx of Russian parents and has been singing for five years. He was graduated from Evander Childs High School and took evening classes at Columbia University. His father was a collector of raw furs and traveled through this country and Canada buying furs from trappers. The son was a member of the chorus of Radio City Music Hall when he was "discovered" last December.

Announcement of the winners was made by Edward Johnson, general manager of the Metropolitan Opera, and chairman of the committee of judges. The rest of the committee included Dr. John Erskine, Earl Lewis, Lee Pattison and Wilfred Pelletier.

a brace of modern works. He was notably successful in the Haydn E Flat Sonata, projected with beauty of tone and great simplicity.

Young Herbert Horn joined the list of the week's pianists with a recital at Kimball Hall on March 23. Mr. Horn has a promising talent which has been carefully developed. Best of all, perhaps, he has enthusiasm and modesty.

There was a responsive audience at the Goodman on the following Sunday to hear Roselle Bezazian in a program of piano compositions by Bach, Brahms, Chopin and several contemporaries.

Vronsky and Babin, duo-pianists, played a return engagement appearing at the Arts Club on Sunday and giving the first complete performance of Mr. Babin's five etudes and the first Chicago performance of a Stravinsky concerto for two unaccompanied pianos.

Vytautas Finadar Beliajus and dance group found a good following at the Women's Club Theatre the same day.

Quartet Appears

On March 28 the Philharmonic String Quartet presented Haydn, Miaskovsky and Quincey Porter in the foyer of Orchestra Hall. The quartet has splendid coordination and its readings are marked by finesse and conviction.

Bernice Barksdale, soprano, and Oland Gaston, pianist, as winners in the annual scholarship competition of the combined Federal and Laredo Glee Clubs, assisted at the yearly concert of this group at the Civic Theatre, also on Monday. William Eugene Myricks conducted.

Fernando Germani, organist, was en-

thusiastically received at recital in Mandel Hall at the University of Chicago. Mr. Germani possesses a musicianliness uncommon among present day interpreters. His devotion to his artistic purpose is striking and he has a rare integrity that makes his recitals models of authenticity and taste.

The Lawrence College Choir journeyed from Appleton the same evening, singing unaccompanied at the Goodman Theatre. Its director, Carl J. Waterman, has concerned himself with something more than diction and unanimity, producing results that are exquisite in their justice to the music.

GEORGE PRATT

Piano Teachers Guild in Chicago

CHICAGO, April 5.—The National Guild of Piano Teachers has established a Chicago chapter with sixty-seven affiliated studios and schools of music, which will hold the first local meeting of the National Piano Playing Tournament in the Stevens Hotel on June 3, 4 and 5.

Beebe Fund Scholarship for Foreign Study Open

BOSTON, April 5.—Applications for the Beebe scholarship for foreign study, open to talented young musicians who intend to make music their profession, should be sent to the Frank Huntington Beebe Fund for Musicians, 290 Huntington Ave., Boston, before May 1. Trustees who will make the award are Frederick S. Converse, Wallace Goodrich and Walter R. Spalding.

Schools Make Varied Contribution to Conference

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land' as a light opera scene; a group of excerpts from modern art songs; a Jazz episode with a Mardi Gras background and a stunning choreographical presentation of Handy's 'St. Louis Blues'; a Flower Ballet to Hadley's music; a choral interlude with Noble Cain's 'Say Thou Lovest Me', sung a cappella, and Damosch's 'Abraham Lincoln'; and a finale with Edwin Franco Goldman conducting Sousa's 'Stars and Stripes Forever', and his own 'On the Mall', with a human flag developed by high school students as the program closed with the 'Star Spangled Banner'. Dr. Goldman was presented with a baton by the school children of St. Louis, and in accepting paid a tribute to the city. "What is being accomplished here should be emulated in all cities," he said, "but the system you have is particularly good. You give ready thought to it. You make music a major subject. The child that learns music will never become common or ordinary. He will like the finer things."

Particularly effective was the contribution of the Negro pupils of Vashon and Sumner high schools to the pageant, and John Selby, of New York, Arts Editor for the Associated Press, who was present, telegraphed its client, "This city, which has stirred up some pretty thrilling shows in its long history, gave a pageant which will probably be remembered as one of the best affairs of its kind ever presented with a high school cast." An audience of 13,000 saw the production.

Missouri Rural Schools Contribute

If St. Louis contributed a notable pageant, Missouri's rural schools on Thursday used school busses, chartered busses, private cars, farm, livestock and delivery trucks to bring into the city 3,600 pupils for an afternoon's demonstration of song which if it didn't make the rafters ring, figuratively, at least, made the great trusses of Convention Hall's roof tremble, as under Helen L. Graves the youngsters combined as an all-State chorus. There were special demonstrations by the Jefferson County Rhythm Band of 120 children from first to fourth grades; the Stoddard County Special Choir of 75 boys and girls from 10 to 14; the Laclede County Wier School Harmonica Band, and the Greene County Orchestra of 105 young folks whose ages ranged from one three-year-old and several four-year-old children to others at the turning point of the 'teens.

From that beginning—although not chronologically—was built up the program of demonstrations by American youth of the effectiveness of the nation's program of musical education. In point of significance, most interesting was the debut of the National Elementary School Orchestra, Henry Sopkin of Chicago, its friendly and understanding conductor, on Friday morning in the Music Hall: with a program which included Ippolitoff Ivanoff's 'Procession to the Sardar', Mr. Sopkin's own admirable transcription of Clementi's 'Sonatina', Bohm's 'Perpetual Motion', which was perforce repeated despite the non-encore rule, Bach's Air from the D Major Suite, Dvorak's 'Humoresque', some vividly colorful and rhythmically tricky Rumanian Gypsy Dances, and Sibelius's 'Finlandia'. A program which had aroused many protests that "it couldn't be done. It was too difficult for grade pupils"! But it was done, and admir-



Vladimir Golschmann



Helen Traubel

ably; and to cap the climax the Sibelius tone-poem was conducted by Dr. Mad-dy, who had never rehearsed it with the youngsters—children whose average age was ten.

High School Band Festival

On Wednesday evening, the National High School Band Festival with 175 young instrumentalists from nine-three high schools in eighty-six cities in twenty-three states forming the National High School Band, and ten other bands participating. A National High School Band with a beautifully balanced tone; and which gave admirable performances under the leadership of A. R. McAllister, president of the National High School Band Association, who also conducted a closing group with the massed bands; G. W. Patrick of Springfield, Ill.; A. A. Harding, of the University of Illinois, at Champaign; Harold Bachman of the University of Chicago; Glenn Cliffe Bainum of Northwestern University, and Charles O'Neill of the University of Wisconsin.

On Thursday evening the National High School Orchestra of 185 young folks was presented in concert, Vladimir Bakalienikoff, conducting an orchestral program which included Wagner's 'Tannhäuser' Overture, the final movement of Cesar Franck's Symphony, Taylor's Ballet music from 'Casanova', and Moussorgsky's 'A Night on Bald Mountain'. The orchestra was assisted by

four a cappella choirs: the Madrigalians of Kansas State Teachers' College, Orville Borchers, director; the Newcomb College-Tulane University choir from New Orleans, Maynard Klein, director; the Southwestern College Choir of Winfield, Kan., Melvin Geist, director; and the Texas College of Arts and Industries Choir of Kingville, Tex., Paul Riley, director, each singing its own special group, and the four massing later as a unit to be conducted in turn by each director. To close, the chorus, orchestra and audience, augmented by John Hammond at his electric organ, presented the Bach-Damosch 'A Mighty Fortress Is Our God'.

Choral Festival of 1,500 Children

The final concert, and indeed the formal closing of the conference, came on Friday evening with a choral festival in which there participated 1,500 boys and girls in twenty-eight picked choirs from fifteen states, supplemented by the National High School Band of 175 and the National High School Orchestra of 185 players and augmented, in the end, by an audience of 10,000. A. A. Harding conducted the National High School Band in Wood's 'Mannin Veen', and although the orchestra had splendidly prepared Howard Hanson's 'Merrymount Suite'—which had special significance for St. Louis since his collaborator, Richard L. Stokes, the librettist of the opera, was for many years a music critic here—Dr. Hanson advised that it be abandoned at the final rehearsal, because of a triple cross-echo obvious when the orchestra was necessarily placed in the center of the hall. A third movement of the Cesar Franck was substituted. A choir, beautifully balanced, this of 1,500 young singers, and under the inspiring baton of Noble Cain singing with finish and distinction, as fresh, youthful voices united with technical skill and a convincing sincerity, in a program which combined several a cappella numbers—including the fascinating di Lasso 'Echo Song'—with accompanied works.

Of the twenty-six choirs participat-

Goldman Receives Baton from St. Louis School Children—Missouri Rural Pupils Gather for All-State Chorus—National High School Band and Orchestra Heard in Concerts—Fifteen States Are Represented in the Final Choral Festival Concert

ing, the committee on adjudication: Jacob A. Evanson of Pittsburgh, Walter H. Butterfield of Providence, R. I., and Charles M. Dennis of San Francisco, had rated those of Central High School, Detroit; Lorain High School, Lorain, O.; West High School, Minneapolis, and Central High School of Omaha as "Superior"; Durant High School, Durant, Okla.; Eastern High School, Lansing, Mich.; Caruthersville High School, Caruthersville, Mo.; Ogden High School, Ogden, Utah; Central High School, Akron, Ohio; Carl Schurz High School, Chicago, and Westport High School, Kansas City, Mo., as "Excellent." Of the others, seven choirs were rated as "Good" and six as "Fair."

Other Mass Demonstrations

Two other unusual mass demonstrations were features of the week. On Tuesday afternoon, under the direction of Dom Ermin Vitry, O.S.B. Mus. D., 700 pupils of the Catholic Elementary and Secondary Schools of St. Louis, under the patronage of the Most Rev. John Joseph Glennon, S.T.D., Archbishop of St. Louis, presented a program which was introduced with ancient Gregorian chants, and included folk songs from the Old English, French, Polish and German that showed the influence of those chants; and concluded with the second part of Gabrielle Pierne's cantata 'The Manger'.

At the same hour, 300 Negro students under the direction of Clarence Spencer

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The Centennial Banquet, Held at the Jefferson Hotel on March 29

The Taylor Photographers

MUSIC EDUCATORS OPPOSE PENDING FINE ARTS MEASURE

(Continued from page 7)

Tocus, Wirt D. Walton and Clarence Hayden Wilson, music teachers in those Negro schools, sang a program of traditional Negro spirituals, and of arrangements of work songs and spirituals, concluding with Coleridge-Taylor's 'Hiawatha's Wedding Feast'. The richness and color of the voices, the expert training, and the emotional responsiveness of the young singers made the program one of the most remarkable of the Conference.

Pending Fine Arts Bill Condemned

Music in social life is one thing, and music in politics quite another, the Conference believed, and on its closing day passed ringing resolutions endorsing the creation of a Division of Fine Arts to be a part of the Bureau of Education in the Department of the Interior, while it utterly condemned the proposed Bureau of Fine Arts bill which would take over the musical and other Fine Arts activities of the present WPA program, continuing therein as permanent the present temporary employees. The condemnation was based upon the question of preparation and fitness of personnel, or rather upon the lack of specifications therefor in creating the permanent staff.

Notable also were the recommendations of the Committee on Music in Social Life, as reported by Osbourne McConathy of Glen Ridge, N. J., its chairman. These included: a declaration that music should be included in the studies of public schools in "the expectation that it will lead to a greater interest and participation in music throughout the community"; for plans to provide musical records of high school students that their musical activities may be encouraged in college life; that high school graduates from music departments be encouraged to participate in church music thereby to improve it, and that churches be urged to employ "ministers of music" to build up the quality of church choirs. They recommended co-operation with Service Clubs in increasing interest in good music; urged School Boards, Civic Recreation Commissions and Social Agencies to provide opportunities for organized amateur participation in music of the best community types; recommended that Adult Education programs include choral, orchestral and band ensembles; urged that school buildings be placed at the service of the community for properly organized, authorized and conducted musical activities; and advocated that in arranging schedules and remuneration of directors of music in schools their collateral service in community leadership in music be considered.

The committee report further proposed the expansion of itself to represent the widest practicable geographical distribution; the stimulation of public interest in community music by publicizing suc-

cessful projects; that it be authorized to work toward building up public opinion in support of community musical organizations; that it encourage student leadership as a means of obtaining better leaders for community and choir music; and that a closer integration of high school, college and community be developed to make more practicable a continuity in the musical activities of young people.

Guy Maier Explains Project Programs

On Friday morning the Conference at its General Session heard Guy Maier, the distinguished pianist, now in charge of the Federal Music Project in the Middle West, who explained that its program is being carried on in 279 cities, towns and counties in forty-three states, and employs about 10,000 musicians. It has stimulated composition, he averred, citing that "since October, 1935, more than 5,000 compositions written by 1,500 American composers, have been given performance, bringing to light a creative opulence which was undreamed of two years ago. No one contends that all have lasting merit, but if we discover one masterpiece the whole cause of American music will be splendidly advanced," he added. Reviewing the Project's work, he said, "there was a rude jolt of surprise when the Federal Music Project surveyed the rural field, in the discovery that two-thirds of the four million children in 143,000 rural schools of America were without musical instruction of any kind." After explaining the extension of the Project's activities into this field he declared: "The rapt attention given everywhere to our units, especially in the concerts for very young children, convinced me all the more that the only way to sell music to the children of our land is through visual as well as aural contact with it; which means, of course, I still do not consider that concerts over the radio have very much value or pleasure for youngsters. The surest cure for any sort of 'musical blues' is to attend one of our project's rural school concerts, and see the sincere enthusiasm and close attention which the children invariably give, and the reluctance with which they permit our unit to leave even after an hour of sharp musical concentration."

Welcomed by Mayor of St. Louis

Mayor Bernard F. Dickmann of St. Louis, and Henry J. Gerling, Superintendent of Schools, welcomed the Conference at the opening of its first general session Monday morning, at which Herman F. Smith, Director of Music, Milwaukee, Wis., presided. Responses were by President Maddy, and by Joseph A. Fischer, president of the Music Education Exhibitors' Association. Following the preliminary business meeting A. R. McAllister, president of the National School Band Association, urged the maintenance of high ideals in the competitive events of the National Band, National Orchestra and National Vocal Associations, stressing the inspiration of

recognized achievement in the grading system in use. "All progress, since the dawn of history," he declared, "can be traced to the desire to excel existing conditions and standards. When this desire to excel is tempered by cultured influence as is expressed through music, the nature of this progress must be for the better. If not so tempered, it may become a menace."

Great as have been the strides in music education in a century "we are forced to admit that we still have a long way to go before we can hope to reach our goal," W. Otto Meisner of the University of Kansas, asserted, citing President Maddy as authority for the fact that two-thirds of American youth are still without organized musical instruction and thirty times as many teachers are needed as are now employed, if they be reached. His was a plea for a vital functioning of the art of music in the lives of the pupils, in their homes and their communities. "Do you ape professional choirs who travel about the country and sing for pay," he demanded, "and who, because they repeat the same program everywhere, presume to set certain standards of interpretation? . . . Do you think it right that less than ten per cent of these students should be trained rather than educated, exploited rather than developed, at the expense of the other ninety per cent who receive little or nothing. . . . Have we possibly killed the desire of many children to hear good music, by forcing them to listen to adult music, or too much strange music of a bygone day and of a foreign flavor, so they will stay away when they can choose their own entertainment?" Thus, with pointed questions, he conducted a sort of musical examination of the conscience of the Conference. At that session the Ioplin, Mo., High School Orchestra was presented in an attractive program of symphonic music, with T. Frank Coulter conducting, and Edward Howard Griggs, president of the department of philosophy of the Brooklyn Institute of Arts and Sciences, spoke on 'Music in the Cultural Life of America'.

Mrs. Ober Speaks on Youth Plan

At the second general session held on Wednesday morning President Maddy spoke, and Osbourne McConathy, for the Committee on Music in Social Life, reported as above. Mrs. Vincent Hilles Ober, of Norfolk, Va., president of the National Federation of Music Clubs, spoke on the Student or Youth Division Plan of that organization, which has as its objectives to emphasize the importance of music in social life, encourage the amateur spirit, aid the young artist, disclose and encourage unusual talents, interest young people in and out of college in a definite national program for better music, and encourage the philanthropic urge of youth in providing music for the underprivileged. She was one of a group of four-minute speakers including Harry Glore of the Department of Public Recreation of Cincinnati, Charles H. Miller, Director of Public School Music, Rochester, N. Y., and W. W. Norton of the Flint, Mich., Community Music Association. The Milwaukee, Wis., A Cappella Choristers, with Ellen M. Sargeant, director, and Dorothy E. Royt, associate director, provided a program to conclude the session.

Ada Bicking of Indianapolis, second vice

Keep Music Out of Politics, Leaders Urge, While Endorsing Creation of Division as Part of Education Bureau in the Department of the Interior—Committee Recommends Greater Support of Community Music — Unions Argue Against Exploitation of School Bands

president of the Conference, presided at the Third General Session on Thursday morning, at which a program by the Maywood (Ill.) Elementary School Orchestra, Sam Barbakoff, conductor, preluded a program brought to a close by another presented by the Joliet (Ill.) Elementary School Band, Forrest McAllister, conductor. It was a program particularly devoted to social problems in music.

John Payne, general manager of the American Society of Composers, Authors and Publishers, declared that Society's opposition to the spirit of non-participation, to passive audition as contrasted with active participation in music. The former he held to be an outgrowth of mechanized music. "A national culture must be vibrant and 'vital,'" he said. "Mere understanding, knowledge and appreciation of beautiful musical works does not constitute a cultured nation. The culture of a nation must at all times be measured by its creative artists, by its new contributions to the civilization of the world." He condemned the new proposal of a copyright law which would permit public performance rights upon the purchase of a sheet of music, declaring it would necessitate a high increase in purchase price—so large as to be prohibitive in quantities necessary for schools.

Unions Oppose Exploitation

Kenneth J. Farmer, representing Local No. 2 of the American Federation of Musicians, St. Louis, outlined the union policy of opposition to the exploitation of school bands in competition with professional musicians whose livelihood depends upon their work. He urged that school bands and orchestras be maintained but never permitted to intrude into the commercial field and be used in civic service only by mutual agreement with the union by school authorities—a policy, he declared, which had resulted in a "most happy situation" in St. Louis because of the cooperation of school officials.

At the final general session Friday morning, over which John W. Beattie of Northwestern University presided, besides the address by Guy Maier, already mentioned, Frank Dunham, educational director for the National Broadcasting Company, insisted that "Music no longer belongs exclusively to musicians. It belongs to the whole people. It has become once more the possession of the dance-band and the choir-loft. Music is where the people live—in what faithful service. Then along comes

(Continued on page 9)



Convention Scenes—Left to Right, the French Horn Section of the National High School Orchestra, Coached by Edward Murphy, Member of the St. Louis Symphony; the March of the Toys, as Performed by Southwest High School Students at the Musica Americana Program in Municipal Auditorium; Third from the Left, Duane Mudd Provides the Tempo with His Bow for Marlene Young. They Are Part of the 150-Piece Greene County Rural School Orchestra; Fourth, a Woodwind Group, and Fifth, Samuel G. Krauss, First Trumpet of the St. Louis Symphony with His Protégés

Conference Entertains 1000 Guests at Banquet

(Continued from page 8)

they do, and how they express themselves. It has taken 500 years to bring it back to the people. . . . Music has become a new force in American life. It is now the cultural yardstick of the nation. We want our Bach, Beethoven and Brahms, our Wagner, our MacDowell, but now we know why we want them." Willard E. Givens, executive secretary of the National Educational Association, Washington, D. C., spoke on 'The Music Educator and the N.E.A.' Concluding the session the Vocal and Instrumental Ensemble from Central High School, Detroit, Mich., H. W. Seitz, conductor, was heard in a brief program.

Centennial Banquet for 1,000

At 6:30 p. m. Tuesday in the Gold Room at Hotel Jefferson occurred the Centennial Banquet of the Conference, at which were more than 1,000 guests. George H. Gartland, director of music in the New York schools, was toastmaster. Among those present was Mrs. Frances Elliott Clark, of Camden, N. J., chairman of the founders of the organization, who has attended every meeting since the Conference was launched in 1907 at Keokuk, Iowa, by a group of sixty-four teachers, and who announced that nine others of the founder group were present. Prof. Edward B. Birge of the musical department of the University of Indiana, reviewed the history of music in education since Lowell Mason began his work in the public schools of Boston 100 years ago, and in tribute to his memory Mason's hymn 'Work, for the Night Is Coming' was sung. John W. Studebaker, United States Commissioner of Education, conveyed greetings by radio to the Conference as he spoke over a nationwide hookup from Washington. The a cappella choir of Newcomb College-Tulane University, Maynard Klein, director, sang a group of songs in the course of the evening.

With 'Music as an Integrating Factor in the Program of Education' for its theme, the Elementary School Music division met Monday afternoon, Fowler Smith, Director of Music Education, Detroit, presiding. A program by the Clayton, Mo., Boys' Choir, Georgia Walker, director, opened a meeting, in the course of which Dean John W. Beattie, of the School of Music, Northwestern University, pleaded for analysis, investigation and experimentation as the basis of a scientific approach to the teaching of music as opposed to the ready acceptance of theories which have back of them principally but propaganda and publicized acclaim. Stress on the enjoyment of music in performance, on the creation of a pupil feeling for the need of skills, on a high standard of values in technique, interpretations and materials, and on a reasonable compromise of the teachers' part between a beautiful musical result and the objectives of progressive education, made up the substance of his plea. Other speakers included James L. Mursell, associate professor of education, Teachers' College, Columbia University; Gertrude Fleming, supervising instructor, Detroit Public Schools; Anna Johannsen, supervisor of orchestral instruction, Milwaukee, Wis., and Emma Jane Lafreta, director of music, Red Bank, N. J.

High School Music Problems

Karl W. Gehrkens, of Oberlin Conservatory of Music, presided at the Division Meeting on Junior High School Music, Tuesday, with the Webster Groves, Mo., Junior High School Orchestra, Robert R. Biggar, director, providing the musical introduction to a program in which Lilla Belle Pitts of Elizabeth, N. J., pointed out the difference between traditional and progressive curricula as being in the former case "a program of subjects to be learned; the latter a series of adventures in living." Philander P. Claxton, president of the Austin Peay Normal School, at Clarksville, Tenn., spoke on the significance of the Junior High School, and Will Earhart, director of music at Pittsburgh, on 'Is Music in Danger of Losing its Identity in an Integrated Program?' In a symposium on 'The Articulation Between Grade

Schools and High Schools' speakers included K. Elizabeth Ingalls of Westfield, N. J.; J. Leon Ruddick, Cleveland, O.; Ralph Wright, Indianapolis, Ind., and Sadie Rafferty of Evanston, Ill. The Haven School Junior Boys' Glee Club of Evanston, Ill., Mary Kiess, director, concluded the Division meeting with a song program.

Discussing "Music and the Core Curriculum" at the Senior High School Music Section Wednesday afternoon, Louis W. Curtis, director of music in the Los Angeles Public Schools and newly elected president of the M. E. N. C., pleaded for "the appropriateness of musical treatment to each successive area of interest"; the authenticity of the material used; and the validity of the musical experience involved. "It is not enough that the word text of a song or the title of an instrumental selection refer remotely, or even directly, to the nation under consideration if the music itself lacks a national flavor," he warned, adding that "lectures about music by teachers and stereotyped reports on musical topics by students do not constitute valid musical experiences. The making of music does."

Another speaker at the meeting of which Herman F. Smith, Director of Music, Milwaukee, Wis., was chairman, was H. B. Bruner, of Teachers College, Columbia University, who discussed 'Some Requirements of the Secondary School Curriculum'. Musical contributions were made to the program by the String Ensemble from the Lane Technical High School of Chicago, Joseph J. Grill, director, and the A Cappella Choir from Central High School, Omaha, Carol M. Pitts, director.

Music in Higher Education

Paul J. Weaver, head of the department of music at Cornell University, presided over the Divisional Meeting on Music in Higher Education Friday afternoon, with an address on 'The Integration of High School and College Music' by Roy Dickinson Welch, head of the department of music at Princeton University, and papers by

Julia Howell, professor of music, University of Southern California, Los Angeles; John J. Lansbury, dean of the school of music, University of Oregon, Eugene, Ore.; and by Dr. Howard Hanson on 'College Courses in Applied Music', as features. To the program the A Cappella Choir of the Texas College of Arts and Industries, Kingsville, Texas, Paul M. Riley, director, contributed notably.

Throughout the week were held section meetings. James L. Mursell of Teachers College, Columbia University, talked on "Music and Democracy" before the Senior High School Vocal Music section over which Frank C. Biddle of Cincinnati presided, and the A Cappella Choir of the Webster Groves (Mo.) Senior High School sang a brief program. Benjamin Swalin urged the development of local symphonic orchestras through Federal and State Funds and the idea of Symphony Festivals before the College and University Orchestras Section over which Orien E. Dailey of the University of Wisconsin presided. Cecil M. Smith of the University of Chicago presided over the Music Education in the Churches section with addresses by D. Sterling Wheelwright, organist and choir director of Washington Chapel, Washington, D. C., and Mabelle Glenn, director of music, Kansas City, which discussed phases of the relation of Church to School and Community in the field of music. Over the panel discussion into which the Junior College Music Section resolved itself S. Earle Blakeslee, head of the music department of Chaffey University, Ontario, Cal., presided, with Louis Woodson Curtis of Los Angeles, Howard Talley of the University of Chicago, Fred Beidleman of San Diego State College, Esther Goetz of the Woodrow Wilson Junior College of Chicago, Charles W. Froh of the John Tarleton Agricultural College of Stephenville, Tex., and John Denues of Baltimore, participating.

Marion Flagg of the Horace Mann School, New York, presided over the Experimental Projects in Music Education

Tribute to Lowell Mason Sung at Banquet—E. B. Birge Reviews History of Music and Gartland is Toastmaster—A Cappella Choir in Program—Music in the High Schools and Colleges Discussed at the Divisional Meetings

section Tuesday, with addresses by Wm. S. Larson of the Eastman School of Music, Max Schoen of the Carnegie Institute of Technology, Paul Diedrich, Research Associate in Evaluation at Ohio State University and James L. Mursell of Teachers College, Columbia University, contributing addresses. Over the section on Music Theory in the High School, Louis Woodson Curtis of Los Angeles presided. Vincent Jones of Temple University, Philadelphia, advocated one semester of correlative approach to the various phases of music, particularly with students whose interest is non-vocational, that the student may explore the field and discover what phases he wishes to pursue intensively. Myron Schaeffer of Wisconsin Reserve University reported on 'The Status of Music Theory in the High School'. A demonstration of techniques in building basic musicianship was made by Louise Cuyler, assistant professor of Theory at the University of Michigan, using pupils from the high school at Kirkwood, Mo.

A Pre-Requisite for Theory

To a round table on 'The Desirability of Expressive Experience as a Pre-Requisite for Training in Theory', Jacob A. Evanson of Pittsburgh, Else Brix of St. Louis and Milton Rusch of Milwaukee contributed, and the Trumpet Trio of the Lane Technical High School of Chicago presented a brief musical program.

Anna Johannsen of Milwaukee presided over the Elementary Music Instrumental section, which Helen H. Hannen of Cleveland, O., addressed. Demonstrations in training an elementary Orchestra by Irving Cheyette of Mount Vernon, New York, and in 'Cello Class teaching by Marie Maxson, Milwaukee, used pupils from the University City, Mo., and Clayton (Mo.) Schools. Lenel Shuck of Fresno, Cal., spoke on 'A School Instrumental Experiment'.

Over the Creative Music in the Elementary Grades section Emma J. Lafreta, director of Music of Red Bank, N. J., presided. J. M. Mursell spoke on 'Evaluating Creative Expression in Music' and Lilian Mohr Fox of Pasadena, Cal., on the 'Functional Value of Music to Express Creative Ideas'. Mabelle Glenn gave a demonstration in Creative Rhythms with children from Webster Groves, Mo., second grade classes.

Will Earhart, director of music, Pittsburgh, speaking before the Music Education Broadcasts Section, advocated the use of school music talent over the radio exclusively in demonstrations related to actual school music work, decrying the demands by broadcasters for small groups and soloists and for the use of special or occasional pieces outside the regular school program. He cited the constructive work accomplished in Pittsburgh by wiring three of the school buildings from which broadcasts are made of programs in harmony with the aims and efforts of the regular educational work. Peter W. Dykema of Teachers College, Columbia University, presided, and Ernest LaPrade of the National Broadcasting Company, Leslie P. Clausen of the Los Angeles Junior College, and Mabelle Glenn of Kansas City were speakers.

Teachers' Education Section

Joseph A. Leeder of Ohio State University presided over the Teachers' Education Section, with Ann Pierce of Iowa State (Continued on page 17)

Musicians Emergency Holds Final Luncheon



Mrs. Vincent Astor, Speaks at the Final Musicians Emergency Fund Luncheon at the Hotel St. Regis on March 30. From Left to Right, Mrs. Astor, Walter Damrosch, General Chairman of the Board, Mrs. James Roosevelt, Mother of the President and a Guest of Honor, and Lucrezia Bori

At the final luncheon of the season held by the Musicians Emergency Fund at the Hotel St. Regis on March 30, the work accomplished by the Fund since its organization was summarized in a report given by Mrs. John Sloane.

Other speakers were Mrs. Ernest Hutcheson and Walter Damrosch. Mrs. Hutcheson discussed the work done by the fund for young musicians. Mrs. Astor presided and Mrs. James Roosevelt was the guest of honor.

ENESCO AND PROKOFIEFF LEAD IN BOSTON

Each Lists His Own Works, the Russian Including an Amusing Premiere

BOSTON, April 5.—Two guest conductors in as many weeks established a record for visitors to the conductor's platform of the Boston Symphony. For the nineteenth pair of concerts, Georges Enesco conducted the following program:

Symphony in D, No. 10.....Haydn
Symphonic Poem, "Aurora".....Alessandrescu
Suite for Orchestra, No. 2.....Enesco
"Roumanian Rhapsody" No. 1, Op. 11.....Enesco

It was an oddly contrived program. Possibly Mr. Enesco's patriotism prejudiced his better judgment, and while the Alessandrescu opus was politely received it revealed very little that was worthy the talent of Mr. Enesco as conductor or the orchestra as performer. His own Suite, No. 2, and Rhapsody, Op. 11, were much more to the point. Written in five movements, the Suite follows the pattern established by the eighteenth-century dance suites and consists of an Overture, Sarabande, Gigue, Minuetto and an Air and Bourrée combined. The work is well constructed, possesses graceful melodic lines and is colorful in orchestration. Both the Suite and the Rhapsody (already familiar to Bostonians) were given warm applause.

Mr. Enesco's manner with Haydn revealed the conductor's romantic nature rather more than the classical content of the symphony. The audience welcomed the visitor, whom it had already met as a violin soloist some years ago, with the greatest enthusiasm and remained after the concert to applaud him as a conductor.

An All-Prokofieff Program

Although Mr. Enesco confined his own compositions to a pair, Mr. Prokofieff boldly came out with an entire program of his own works one week later.

All-Prokofieff Program
'Chout', Ballet Suite, Op. 31
Piano Concerto, No. 1, Op. 23
(Soloist, Mr. Prokofieff)
'Peter and the Wolf', Op. 37
(First Time in America)
'Romeo and Juliet', Ballet, Second Suite, Op. 34

Boston audiences were already familiar with 'Chout', although at this twentieth pair of concerts, listeners appeared to derive new enjoyment from the entertaining music. The additional novelty of the composer as conductor also lent additional zest to the work, as indeed it did to the remainder of the program which he led, for Mr. Prokofieff is a zesty conductor.

The orchestral fairy tale was easily the piece de resistance of the program. In it the composer gave rein to his fertile imagination and the result was wholly charming. The program notes did not inform us as to whether or not the "book" was also a product of Mr. Prokofieff's inventive genius, but the story revolves about the adventure of one Peter, a very brave lad who "early one morning opened the gate and went out on a big green meadow." The subsequent action of the story is based upon his adventures as he meets the Duck, the Bird, the Cat, the Wolf and the Hunters, not forgetting Grandfather who endeavored unsuccessfully, to instill fear in the heart of the brave Peter. How Peter trapped the Wicked Wolf and led him in a triumphal procession to the Zoo is joyously unfolded by the composer in measures cleverly invented.

The introduction of the characters in

a sort of prologue is the occasion also for the introduction of the various orchestral instruments which furnish the musical clues in the story and the solemnity with which Messrs. Laurent (Bird), Gillet (Duck), Polatschek (Cat), Allard (Grandfather), and the three horn players representing the Wolf, rose in their places at the mention of the various characters gave the audience more than one hearty laugh.

And there were more as the performance advanced. In all, a most amusing piece which came at a psychological moment in the season. The only discordant note was that of the affected declamation of Mr. Hale. The composer-conductor and the orchestra (which really worked its passage), were roundly applauded at the conclusion of the piece. For the sake of the record, we may add that this was the first performance outside of Russia, where it was given its premiere in Moscow on May 2, 1936.

One Ballet Lacks Interest

It was unfortunate that two ballets should have occupied Mr. Prokofieff at this concert, since the 'Romeo and Juliet' suite did not present as interesting a



Serge Prokofieff

tonal sequence as either 'Chout' or 'Peter'. This may have been due in part to the concert arrangement of the material; it also emphasized again, however, the somewhat futile attempt to convey by orchestral means, the color,

Lotus Club Honors Barbirolli



At the Speakers Table at the Dinner Tendered to John Barbirolli and Members of the New York Philharmonic-Symphony Society by the Lotus Club on March 31 Were, Left to Right, Dr. Harry Woodburn Chase, Chancellor of New York University and President of the Club; Mr. Barbirolli, and Sir Gerald Campbell, British Consul General in New York

THE NEW YORK Philharmonic-Symphony Society and its conductor John Barbirolli as guest of honor, were tendered a dinner by the Lotus Club on March 31 in celebration of Mr. Barbirolli's first season as permanent conductor of the Philharmonic.

Telegrams were read from Governor Herbert H. Lehman and Mayor F. H. LaGuardia, regretting their inability to attend. Speakers at the dinner included Deems Taylor, commentator for the Sunday broadcasts of the orchestra, Dr. Walter Damrosch, Theodore Steinway, Sir Gerald Campbell, British Consul General in New York, and Walter W. Price, a member of the board of directors of the Philharmonic-Symphony Society. Dr. Harry Woodburn Chase, chancellor of New York University and head of the club presided. The Philharmonic-Symphony Society String Quartet played.

Tributes to Mr. Barbirolli and the

orchestra followed the anticipated order until Sir Gerald spoke. In the course of a commentary on the international situation he read the following parody of Longfellow's 'A Psalm of Life', which he composed the afternoon before the banquet while contemplating the troubled status of the world.

"Tell me not in mournful numbers
Life is but a Nazi threat,
While the rest of mankind slumbers
In a cold and troubled sweat.
Are our great men all behind us?
Have we still no heights to climb?
Telephotographs remind us
Goosesteps mark the March of Time.
Let us walk with natural gaiting,
But for God's sake let us walk,
Let our souls keep watchful waiting,
Free to act, yet free to talk!"

In reply to the expressions of appreciation of his achievements, Mr. Barbirolli told of his "sense of privilege and happiness in being amongst you who are almost the last of the great democracies left in the troubled world of today."

action and mise en scene of a stage production.

The piano concerto revealed the pianistic technique of Mr. Prokofieff without adding materially to his fame as a composer. Richard Burgin conducted it. It is needless to add that the orchestra was "on its toes" during the entire afternoon.

The fifth program of the Monday-Tuesday supplementary series of concerts by the orchestra was conducted by Richard Burgin, concert-master and assistant to Dr. Koussevitzky. The soloist was Robert Casadesus and the program as follows:

'A Night on Bald Mountain'.....Mussorgsky
Piano Concerto in E Flat.....Liszt
Symphony for Orchestra and Piano, Op. 25
d'Indy
Excerpts from 'Le Coq d'Or'.....Rimsky-Korsakoff

Emphasis and speed dominated the performance of the Liszt Concerto, to the exclusion of the more lyric content of the work. This, of course, made for an extraordinarily brilliant performance, but it also brought forward the more insignificant side of the work, which at best, is a show piece. The audience applauded the performance to the echo.

In the d'Indy item, orchestra and soloist were in just accord and the work came to a faithful performance. In the purely orchestral music, Mr. Burgin again displayed the characteristics which have always marked his conducting. He has energy, a firm beat and an evident understanding of the music he undertakes to present.

GRACE MAY STUTSMAN

THREE BOSTON RECITALS

Cara Verson, Goldstein and Fox and Madrigal Singers Appear

BOSTON, April 5.—Recitals in Boston have been in abeyance, owing to the visit of the Metropolitan Opera Association for its annual spring season in this city. Only the piano recital of Cara Verson has occupied visitors to Jordan Hall. Miss Verson's program comprised works by Malipiero, Kodaly, Rudhyar, Verrall, Hindemith and other moderns. Although the audience was small, it was deeply interested. Miss Verson disclosed a tremendous technique, but she erred in not presenting at least a few of the more lyrical works by the newer composers.

In Steinert Hall, the Madrigal Singers, under Earl Weidner, have offered a program miscellaneous in content, and very enjoyable.

In the same hall, Milo-Moise Goldstein, 'cellist, and Mary Vincent Fox have been heard in a recital of music by Bach, Boccherini, Ravel, Granados and Saint-Saëns. The program was greatly enjoyed.

G. M. S.

Muriel Kerr and Naoum Benditzky Marry

Muriel Kerr, pianist, and Naoum Benditzky, 'cellist, were married at the home of the bride's parents, Mr. and Mrs. Lawrence Kerr, in Jackson Heights, on April 2. They will spend the summer at Music Mountain, Conn., where Mr. Benditzky is 'cellist of the Gordon String Quartet, and in the autumn will make their home in New York.

Washington Heights Group Sponsors Concert

Phyllis Krauter, 'cellist, Leonore Krauter, pianist, and Hunter Sawyer, tenor, gave a concert at the Washington Heights Town Club on March 18. The club holds monthly musicales.



Dear Musical America:

One of my imps was in Boston during the ten-day, twelve-performance operatic endurance race by the Met and the performers were not the only marathons. From all appearances, the reporters and reviewers just about came even under the tape on the closing night.

The most important happening, however, was Lauritz Melchior's celebration of the 25th anniversary of his operatic debut, but previous to that anniversary date came a performance of 'Der Rosenkavalier' and the debut of Mimi, small dog belonging to the local subscription manager, Mrs. Anita Davis-Chase. Now this would not be so important if it did not tie up with friend Melchior and here is how.

Anticipating Melchior's anniversary, a group of reporters beleaguered the Melchior hotel quarters, got their stories and all the drinkables and departed, promising all sorts of rewards to the singer for twenty-five years of faithful service. Then along came Mimi in 'Der Rosenkavalier' and the next day the papers carried a front page spread, with pictures of Mimi.

"And," says Mr. Melchior pathetically to Mrs. Davis-Chase, "I give the reporters interviews, they drink everything I have and *your dog* makes the front page and I go to page 22." At this, his voice broke with emotion, but the nature of it I leave you to guess. Big Lauritz has a sense of humor.

At any rate, he consented to be photographed with his rival, so apparently there is no professional jealousy. Besides, all Mimi got out of it was a bath, whereas Melchior got an ovation and some flowers at the performance of 'Lohengrin' on the day of the anniversary.

* * *

Now I know what a sit-down strike is. We have been having one all season at the Metropolitan. Our opera patrons have stuck it out there because they are fed up on 'Tristan' and 'The Ring'.

If you don't believe it, read this in *L'Art Musical*, one of your Paris contemporaries:

"A considerable number of subscribers of the Metropolitan Opera are beginning to be disturbed by the excessive number of Wagnerian operas given this season. The French and Italian repertoires are neglected and novelties are rare. The direction of the theatre claims that this situation is due to the lack of singers able to interpret these works. But the director-general, Mr. Edward Johnson, has announced that Italian and

French works will once more, during the coming season, take the place of honor. To this end, new artists have been engaged, among whom may be mentioned the Swedish tenor, Jussi Bjoerling, and the tenor G. Masini. Negotiations have been begun with the famous tenor Beniamino Gigli."

So far as I am concerned, Messrs. Bjoerling, Masini and (if our Paris informant's tip is gilt-edged) Gigli are just as welcome as they would be if the number of Wagnerian performances hadn't been so "excessive" and if such a considerable number of subscribers hadn't begun to be disturbed. A good tenor is a good tenor, whatever Heinrich Conried and Frances Alda may have meant by the phrase "Men, Women and Tenors".

* * *

If you will let me whisper it, and promise never, never, to let it get out so as to reach the diva's own ears, I will tell you a nice refined little joke about Mme. Alda—a singer whose art I always admired, the while I agreed wholeheartedly with Jim Humecker in what he said about the lyric allegro whenever she appeared in male attire in 'Marouf'.

Now authors, you know, have to put up with criticism just the same as singers. What would happen if an author were criticised for his singing I don't know. But I have known of several instances in which singers objected to fault-finding with their authoring.

Naturally, Mme. Alda is too gracious a person to raise a fuss about trivial pin-pricking, such as was indulged in by those reviewers who pointed out what they said were inaccuracies in her recent book.

But accuracy is one thing and veracity another. So you couldn't blame Mme. Alda, the author, for taking action when her statement that Lalo had written an additional air for Mme. Alda, the singer, to interpolate in 'Roi d'Ys' at the Metropolitan was questioned, the basis for the questioning being that Lalo had been dead for some twenty-nine years when the Metropolitan got around to putting on his opera.

To clinch the point, she mailed to the editor of the publication in which the offending review appeared a dedication from Lalo and a photostat of the manuscript of the additional song.

It so happened that close scrutiny of the signature of the dedication showed it to be that of Pierre Lalo, son of that Edouard Lalo who wrote 'Roi d'Ys'—though the book in question attributes the opera to Pierre, a music critic, not a composer.

But that is not the little joke I have in mind. I am sure that the friendly and big-hearted artist joined in the chuckle that might almost have been mistaken for laughter in the editorial sanctum when it was pointed out that the photostatic proof was not, in fact, an additional air for Lalo's 'Le Roi d'Ys' but one for Rabaud's 'Marouf'.

After all, both were French operas and Mme. Alda sang in both, so why quibble about a slightly misplaced air?

* * *

Several of my most trusted advisers have urged on me the national necessity of re-printing here the priceless musical story in one of the last issues of the *New Yorker*. If you want it in short form, it has to do with a determined Park Avenue hostess who led her dinner guests to the radio to hear a Toscanini broadcast—a little tardily since the music was already issuing into the room as the party entered. When everyone was comfortably ensconced, the butler was discovered making frantic signals to the hostess. When finally he was asked

by the lady's husband to speak up, here's what he said:

"Beg pardon, sir, but you are listening to the wrong station. We have Toscanini in the kitchen and what you've got is WQXR".

No doubt that was one of the highest of high fidelity recordings. Wasn't it

Teresa Carreño, Fannie Bloomfield-Zeisler and others, he quotes a mean "dig" of Rubinstein's. "When a young pianist comes to see me", that worthy remarked, "I wish him luck; when a young lady pianist comes to me, I wish her a husband."

Franko recalls how he was persuaded

SCHERZANDO SKETCHES No. 42

By George Hager



Trio—or Triangle?

fortunate that the butler knew the difference? Think of all those guests getting a wrong idea of the superlative merits of a Toscanini performance and perhaps seriously misjudging the NBC Symphony!

* * *

If it's stories you want, hie yourself to the nearest bookshop and acquire 'Chords and Discords', a volume of reminiscences by the late San Franko, just issued by the Viking Press.

Some of his anecdotes are old friends, but none the less good ones—as in the case of the *bon mot* attributed to the wife of a well-known New York pianist: "When a conductor in Europe has a love affair, the result usually is a child; in America, an entire orchestra."

And Godowsky's classic reply, when Elman, following Heifetz's sensational review in Carnegie Hall, asked: "Isn't it hot here?" A. "Perhaps for violinists, but not for pianists."

For conductors, Franko paraphrased Louis XIV's modest remark, "L'Etat, c'est moi!", to read "L'orchestre, c'est moi!" He recounts a conversation with Mengelberg when he (Franko) made the mistake of praising Nikisch's performance of the 'Pathétique'. The little Hollander raised his brows, replying: "Nikisch grew slower and slower, playing this symphony. It took him twenty minutes longer to play it than it took me." The genial Franko retorted: "But how I enjoyed those twenty minutes!" Whereupon Mengelberg gave him a look and left him.

Though Franko pays his compliments to various women pianists, saying that he would not have relished missing such artists as Clara Schumann, Annette Esipoff, Clothilde Kleeberg,

against his will to act as emergency concert master for the opera orchestra at the Manhattan when Hammerstein launched his enterprise in rivalry with the Metropolitan. Before Hammerstein sold out, some one asked him if there was money in opera. Replied the immortal Oscar: "I know that all of mine is in it."

The great French baritone, Maurice Renaud asked Franko why he did not teach singing. Franko answered: "Because I understand nothing of the voice." Whereupon Renaud exclaimed: "But, my dear fellow, there is only one requirement for a singing teacher, namely pupils."

These and many other such recollections bring in the names of dozens of the musically great who crossed Franko's path in his long and varied career. At one point he likens himself to Brahms who, after he had left a company of friends, turned back to ask: "Is there anyone I have forgotten to offend?"

Could any one really take offense at anything so genial as the tale-telling in this book? Before you give me your unanimous "No", how about the woman pianist of whom a colleague remarked: "The color which her playing lacks, she wears on her face".

Well, it's a sorry cynic that won't take some things at their face value, mumbles your

Mephisto

BOSTON WELCOMES METROPOLITAN OPERA

**Ten of Twelve Performances
Sold Out Before Tickets
Go on Public Sale**

BOSTON, April 5.—In the ten days in which twelve operas were sung the Metropolitan Opera Association has established some new records. To begin with, ten of the twelve performances were sold out before a single ticket had been put on public sale, a record not equalled since Boston has been dependent upon visiting companies for her opera. Another record was established when the Boston Opera Association decided to offer school children a matinee performance of 'Faust'. Not a seat was vacant and from the local subscription manager, Mrs. Anita Davis-Chase,

we learned that the performance was over-subscribed 33%. Even the reviewers were excluded, but a few reporters were allowed to stand for a short time until they had secured their "stories" on the event.

During an intermission, H. Wendell Endicott, president of the Boston Opera Association, spoke briefly to the children, expressing his gratification at their response to the performance and asking if they would like another one next year. A vociferous "Yes!", shook the building.

A Debut Anniversary

A third event of more than common interest was that of the twenty-fifth anniversary of Lauritz Melchior's operatic debut in Denmark on April 2. The performance which marked the day was a matinee of 'Lohengrin' at the close of which Mr. Endicott appeared on the stage with Mr. Melchior and in a short speech extended the congratulations of the Boston Opera Association, together with a handsome bouquet of flowers.

The one man now responsible for the advance of the Metropolitan Opera Association has been something of a myth to Bostonians since he took over the reins of leadership, but this year upon the urgent invitation of Mr. Endicott, Edward Johnson stepped before the curtain on the opening night, and the myth materialized. In a few words Mr. Johnson expressed his appreciation of the support which Bostonians have given the Met during its visits and voiced the hope that a longer season might be made possible, a hope in which the vast audience which jammed the opera house, concurred.

Inasmuch as MUSICAL AMERICA has carried from time to time, the complete reviews of the operas which were selected for performance here in Boston, it seems unnecessary to go deeply into the details of performance, but a few presentations should be mentioned, such as 'Otello' on the opening night, as that opera had not been heard in Boston since 1931, if memory is not at fault, and then by the old Chicago Opera Association. Mme. Rethberg made an appealing Desdemona and was in excellent voice. Martinelli and Tibbett also gave a good account of themselves vocally, but each overplayed his part, especially Mr. Tibbett during the handkerchief episode. 'Tristan' was of course a triumph for Flagstad and Melchior, each of whom surpassed all former performances. The supporting cast was also excellent and enthusiasm for the performance was tremendous.

Virtually a revival, 'Don Giovanni' brought forward Dusolina Giannini and Ezio Pinza, whose characterization of Don Giovanni was a marvel of accurate timing and whose voice was cleverly used. The work of Virgilio Lazzari as Leporello ran Mr. Pinza a close second, and while Richard Crooks was in excellent voice, his acting left considerable to be desired.

'Parsifal' Performed

'Parsifal' was another revival for Bostonians, and it is probable that many of them have heard no more moving performance. Flagstad as Kundry brought a new experience to her admirers, and it is pleasant to record that she not only sang magnificently, but she carried forward the action with excellent judgment. Melchior also rose to new heights in this performance, and the remainder of the cast lent support of a high order.

The colorful 'Rosenkavalier' gave opportunity for Lotte Lehmann and Grete Stueckgold to play for a delighted audience, with Emanuel List playing the third "lead" in humorous manner, but the real debut of the evening was that of Mimi, the little dog belonging to Mrs. Anita Davis-Chase, whose appearance in the opera was a front page event.

Bidu Sayao and Richard Crooks were the most satisfactory Romeo and Juliette which Bostonians have seen in a long time.



Mrs. Anita Davis-Chase, Local Subscription Manager of the Metropolitan Opera's Boston Season

Each looked the part and each sang in a manner to delight the audience.

A voice and personality new to Boston was that of John Brownlee, whose characterization of Figaro in 'The Barber of Seville' was a masterpiece, as was that of Ezio Pinza as Basilio. Lily Pons won an ovation, as usual, and the entire performance was an example of well co-ordinated action and good singing.

The remaining performances were played to audiences which evinced the greatest enthusiasm for the singers. The only discordant note of the season lies in the direction of stage sets, which in some instances were ludicrously inadequate and in others were downright ugly. But possibly we expect too much of a company "on tour." The entire repertoire for the season was as follows:

The Repertoire

'Otello' (Verdi) Mmes. Rethberg and Votipka, Messrs. Martinelli, Tibbett, Massue and Cehanovsky; conductor, Ettore Panizza. 'Tristan und Isolde' (Wagner) Mmes. Flagstad and Branzell, Messrs. Melchior, Huehn, List, Lauffkoetter and Cehanovsky; conductor, Artur Bodansky. 'Don Giovanni' (Mozart), Mmes. Giannini, Jessner, Farrell and Messrs. Crooks, Pinza, List, Lazzari and D'Angelo; conductor, Ettore Panizza. 'Carmen' (Bizet), Mmes. Castagna, Burke, Votipka and Olheim. Messrs. Kiepara, Brownlee and Cehanovsky; conductor, Gennaro Papi. 'Parsifal' (Wagner), Mmes. Flagstad and Doe, Messrs. Melchior, Schorr, List, Gabor, Cordon, Bada and D'Angelo; conductor, Bodansky. 'La Boheme' (Puccini), Mmes. Sayao and Bodanya, Messrs. Kiepara, Tagliabue, Cordon, Cehanovsky and D'Angelo; conductor, Papi. 'Die Walküre' (Wagner), Mmes. Flagstad, Rethberg, Branzell, Messrs. Melchior, Schorr, List; conductor, Bodansky. 'Il Barbiere di Siviglia' (Rossini), Mmes. Pons, Petina, Messrs. Chamlee, Brownlee, Pinza, D'Angelo; conductor, Papi. 'Der Rosenkavalier' (Strauss), Mmes. Lehmann, Stueckgold, Farrell, Manski, Messrs. List, Huehn, Massue, Bada; conductor, Bodansky. 'Romeo et Juliette' (Gounod), Mmes. Sayao, Browning, Doe, Messrs. Crooks, Brownlee, Pinza, Bada, Cordon; conductor, Pelletier. 'Lohengrin' (Wagner), Mmes. Flagstad, Branzell, Messrs. Melchior, Huehn, List, Cehanovsky; conductor, Leinsdorf. 'Aida' (Verdi), Mmes. Rethberg, Castagna, Votipka, Messrs. Martinelli, Tagliabue, Pinza and Cordon; conductor, Panizza.

GRACE MAY STUTSMAN

Tibbett Gives Recital in Detroit

DETROIT, April 5.—Lawrence Tibbett closed the Masonic Auditorium series on March 18 before an audience of 4,000. His program included music from Handel and Scarlatti through Brahms to Frank La Forge and Carl Loewe. His accompanist was Stewart Wille. The huge audience was unstinted in its enthusiasm.

R. C. B.

Grace Castagnetta Plays with Federal Symphony

Grace Castagnetta, pianist, appeared as soloist with the Federal Symphony, Willem Van Hoogstraten, conducting, on April 3. She played Beethoven's Concerto in G.

METROPOLITAN PAYS BALTIMORE A VISIT

**'Tannhäuser', 'Otello' and 'Faust'
Given Under the Auspices
of the Opera Club**

BALTIMORE, April 5.—The Metropolitan Opera Company in its three presentations at the Lyric on March 21, 22 and 23, given under the auspices of the Baltimore Opera Club, Dr. Hugh H. Young, president, drew a record attendance each night. The opening work 'Tannhäuser' was conducted by Erich Leinsdorf. Kirsten Flagstad, Karin Branzell, Lauritz Melchior and Emanuel List sang the Wagner music with sweeping appeal.

Martinelli Sings Otello

The second evening was devoted to Verdi's 'Otello' in which Giovanni Martinelli, as the Moor, Carlo Tagliabue, as Iago, and Elisabeth Rethberg, as Desdemona, gave impressive portrayals. Ettore Panizza conducted.

The closing work 'Faust', had Richard Crooks in the title role, Ezio Pinza as Mephistopheles, Helen Jepson as Marguerite, and John Brownlee, as Valentin. Wilfred Pelletier conducted the familiar score ardently. Freshly designed stage sets, bright costumes, well routinized chorus groups and a resonant orchestra, were features which seemed an improvement over past local productions.

FRANZ C. BORNSCHEIN

SAN ANTONIO HEARS FESTIVAL ENSEMBLE

Chorus Assists in Final Program of Series—Visiting Artists in Recital

SAN ANTONIO, April 5.—The Southwest Festival Chorus and San Antonio Sinfonietta Orchestra held the final concert of its series on March 20 at the Municipal Auditorium. Mozart's Symphony in G minor, works by Beethoven, Schubert, Strauss and Frimi were played. Chorus and orchestra were heard in selections by Wagner. Songs by Oscar J. Fox were given by request, accompanied by the composer. Hazel Whitley Petratis, piano soloist, played works by Chopin, Bach, Debussy and Cyril Scott. Plans are underway for a summer series to be given at Sunken Garden Theatre. Dr. Otto Wick is the conductor.

Agnes Davis in Recital

Agnes Davis, soprano, who appeared in concert on March 29, at San Pedro Playhouse for the closing musicale tea in the Tuesday Musical Club series, was heartily commended in a program of old English, German and French songs, and an American group by Deems Taylor, Carpenter, Hageman and Brockway. Ruth Penick was the accompanist.

Erich Sorantin, violinist, was presented in recital on March 27, at San Pedro Playhouse, Bach's Chaconne, Falla's 'Suite Espagnole', works by Ravel, Wieniawski, and original compositions, were given. Walter Dunham played the accompaniments.

Maurice Dumesnil, French pianist, was presented in recital by the music association of Incarnate Word College on March 31, in the college auditorium and by the Music Teachers' Association on April 1, in the Plaza Hotel ballroom.

GENEVIEVE TUCKER

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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Basle's Shrovetide Carnival Dominated by Drum and Fife Art



Fantastic Drummers Ushering in the Basle Carnival

Willi Reich

Grandiose Festival, Exemplifying Humor and Kindly Satirical Vein of the Swiss, Harks Back to Middle Ages

By WILLI REICH

BASLE, March 15.

THE Fastnacht (Shrovetide Carnival) in Basle, which was held this year from March 7 to 10, is probably that carnival festival in Europe which can look back to the oldest tradition; this grandiose festival, at which the humor and kindly satirical vein of the upright Swiss people come triumphantly to the fore, can be traced far back into the Middle Ages, to the thirteenth century.

The famous Basle drum and fife art supplies the musical key-note for the whole festival. One gets a splendid introduction to it in the 'Monstre-Trommelkonzerte' (Monster-Drum-Concerts), which the Committee arranges shortly before the festival. In the setting of a small revue the individual groups of musicians and masqueraders are introduced, and thereby one receives some idea of the manifold character of the satirical presentations, which are prepared for the processions, and of the virtuosity and endurance of the Basle musicians.

Old Military Marches Still Played

The beginning of the art of drumming also date back many centuries. The ancient military marches, which once accompanied the Swiss mercenaries in the Italian wars, are still played today. Drumming in Basle received a strong impetus in the French period. Napoleon Bonaparte himself was a great friend of the tambour and was in the habit of presenting his 'tambour maître' personally with valuable gold-inlaid drumsticks. In the course of the French period that tradition was founded by professional Basle drummers, which was handed down for many generations and which still sees to it today in special drum schools, that the rising generation is thoroughly trained in vigorous, artistically rhythmic beating of the drum. "Nur wer tüchtig trommeln kann, gibt ein guter Bürgersmann" ("Only he who can drum well, makes a good citizen"),

read a Carnival playbill in 1843, and the truth of the statement that knowing how to beat a drum correctly is enough to identify a native of Basle was demonstrated by a Swiss consul in New York, who kept a large drum in his office and bade everyone who asked for assistance and who claimed to be a native of Basle, play him something on the drum.

The art of drumming, however, makes its strongest impression at the 'Morgensreich' ('Reveille'), which is enacted at the beginning of the Carnival at four o'clock in the morning in the 'Markplatz', the largest square in Basle. Long ahead of time the square is filled with an excitedly milling throng. Then four clear strokes ring out from the church steeple; suddenly all the lights go out; in the distance a muffled rumbling becomes audible, which draws nearer and nearer. Gradually one can distinguish clear-cut brilliantly drummed march rhythms, above which float shrill sounds of the fife.

Out of the narrow side streets the first processions of masqueraders emerge, guided by artistically painted lanterns, and commence slowly to encircle the square. From this point on everything is shouting and laughter. The processions of masqueraders, whose fantastic resplendence is beyond imagination, plus the drummers and fife-players, who play their instruments in a fit of ecstasy, supply the proper opening for the brilliant symphony of the Basle Carnival.

Courboin Plays Lang Transcription

Dr. Charles M. Courboin, organist, played a transcription of Clifford Lang's 'Prelude to November' on the air for the first time on April 3 over WOR. The work, broadcast on Dr. Courboin's recital program from the Academy of Arts and Letters, was originally written for piano, yet in transcription proved a colorful addition to the literature for organ.

The centenary next October of the birth of Bizet is to be celebrated with special performances of his operas in Europe. La Scala will produce 'Carmen', and 'Djamileh' will be sung in Vienna.

GANZ CONDUCTS THE NATIONAL SYMPHONY

Plays Saint-Saëns Concerto—Kindler Leads Two Programs On Return from Tour

WASHINGTON, D. C., April 5.—Rudolph Ganz, conductor, composer and pianist of Chicago, and Richard Crooks, Metropolitan Opera tenor, were featured in late March concerts by the National Symphony.

Mr. Ganz, who appeared in Constitution Hall on March 20, alternated as conductor and pianist, and part of his time on the podium was spent conducting his own work, 'Animal Pictures'. This original series of sketches drew especially hearty response from the audience. He also appeared in a performance with the Symphony of Saint-Saëns's Piano Concerto No. 5 in F and conducted the orchestra in Tchaikovsky's Symphony No. 5.

Crooks Sings Classic Arias

Bringing the orchestra back from a week's tour through the South, Dr. Hans Kindler, the regular conductor, presented Mr. Crooks in the last con-

cert of the symphony's midweek series on March 30. Crooks sang arias from Bach, Beethoven, Gluck and Wagner. Dr. Kindler conducted the orchestra in Bach's Brandenburg Concerto No. 3, Brahms's Variations on a Theme of Haydn, and Sibelius's 'Swan of Tuonela', and the conductor's own arrangement of excerpts from Moussorgsky's 'Boris Godunoff'.

Two strongly contrasting works were included in a concert given under Dr. Kindler's baton on March 16. The program presented Brahms's Symphony No. 1, and the witty suite, 'Facade', by the Modern English composer, William Walton. The Walton work was presented for the first time by the National Symphony.

JAY WALTZ

Catholic Young Women Sing at St. Patrick's

The Club Choristers of the Catholic Young Women's Club, Lexington Avenue, sang at the annual corporate communion mass in St. Patrick's Cathedral on April 3. Norman McCulloch is conductor of the group.

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CHICAGO

CONCERTS: Kiepura, Lehmann and Anderson Give New York Recitals

WITH the peak of the concerts past, recitals have diminished somewhat in number, although the interest remains high and both popular artists already well known as well as newcomers have been heard in New York's concert rooms. Jan Kiepura's first New York recital proved of definite interest. The Schola Cantorum gave an excellent performance of Bach's 'Saint John Passion'. Marian Anderson closed the Town Hall's Endowment Series before an audience that overflowed onto the stage. Lotte Lehmann was heard in her last recital of the season. Katherine Bacon, Kurt Appelbaum and Winifred Christie were among the pianists heard. Ann Jamison, soprano, made a good impression in a debut recital.

Sidney Schachter Plays in Steinway Hall

Sidney Schachter, pianist, who made a New York debut last season, re-appeared in Steinway Hall on the evening of March 18. He began his program with a technically efficient though somewhat weighty performance of Liszt's transcription of Bach's G Minor Organ Fugue. The second group was by Leo, Couperin and Beethoven, and the third by Chopin. Mr. Schachter closed his recital with pieces by Debussy, Stojowski and Paderewski. Throughout the evening the pianist exhibited excellent equipment and an intelligent and musically approach to all the works offered. N.

Appelbaum Heard in Debut Recital

Kurt Appelbaum, pianist, who gave his first American recital on the afternoon of March 19 in the Town Hall, proved to be a well equipped musician with a provident technique and fundamentally sensitive interpretative abilities.

He played Schubert's Sonata in G, Op. 78; Beethoven's Sonata in E Flat, Op. 7; Mozart's Sonata in B Flat (K. 333), and Beethoven's C Minor Sonata, Op. 111. His performances had warmth and generally a good balance of color to recommend them, factors that were particularly evident in the Andante Cantabile and the concluding Allegretto grazioso of the Mozart. The Beethoven lacked somewhat in force of statement, though a praiseworthy clarity of detail and structure was to be found therein.

Mr. Appelbaum's abilities are of a high order and with the addition of greater vitality his should become an artistry of the first rank. W.

Jan Kiepura Sings Opera Airs

In his first New York recital, given in Carnegie Hall on the afternoon of March 19, Jan Kiepura transferred to the concert platform, sans costume, the dramatic fervors and the high notes of opera, his program being made up largely of favorite airs from his stage repertoire. 'Aida', 'Tosca', 'Manon', 'Carmen', 'Martha' and 'Turandot' were drawn upon for material with which to work up excitement of the operatic order. The recital was as much the exploitation of a personality as of a voice. Measured in terms of applause, it was a large-scale success. In the audience were compatriots and others of runaway enthusiasms who shouted their requests for extras among them 'O Sole Mio' and applauded the singer tumultuously at every opportunity. Under the circumstances nothing could be more futile than to have sought to apply the standards that govern song recitals of quite another category. Radiating pleasure over his reception, Mr. Kiepura called upon his accompanist, Edwin McArthur, for an unprecedented number of bows. T.

International Ladies Garment Workers Union Gives Annual Concert

The annual concert of the International Ladies Garment Workers Union was given



Marian Anderson

in Carnegie Hall on the evening of March 19, with Efrem Zimbalist as guest soloist. Mr. Zimbalist played the Chausson 'Poème', Moussorgsky's Hopak and Paganini's 'Moto Perpetuo'. The organization's chorus under Lazar S. Weiner sang works by Rachmaninoff, Paparello and Mr. Weiner, and the mandolin club, Luigi Paparello, leader, was heard in works by Mozart, Mendelssohn, Beethoven and Brahms. The audience was a capacity one and highly enthusiastic throughout the evening. N.

Bach Circle Gives Its First Concert

The Bach Circle. Yella Pessl, harpsichord. Richard Hale, baritone. William Kroll, violin. Frances Blaisdell, Frederic Wilkins, flutes. Michell Miller, oboe. Sterling Hunkins, cello. String orchestra conducted by Carl Bamberger. Town Hall, March 10, evening:

Triple Concerto in A Minor; Sonata for violin and harpsichord in E, No. 3; Cantata No. 56 for baritone, oboe, strings and continuo 'Ich will den Kreuzstab gerne tragen'; Concerto for harpsichord and two flutes in F.....Johann Sebastian Bach

This group of enterprising musicians deserves commendation for playing Bach's music as closely as possible to the way in which he heard it. There is a peculiar richness of timbre in the blending of harpsichord, strings and flutes for which no modern orchestral equivalent exists. The concerto for harpsichord, flute and violin with strings is not so familiar as the one which closed the program, better known as the Fourth Brandenburg Concerto. But it is of equal richness and inexhaustible energy of thought. Miss Blaisdell, Mr. Kroll and Miss Pessl gave a performance coordinated in the true Bach style. Occasional bursts of speed in the harpsichord part found ready response from the orchestra.

Mr. Kroll's playing of the Sonata in E was masterly. It had the precision of line of a steel engraving, yet there was no note of pedantry in his interpretation. There was no need to add a cello part in reinforcement of the bass, despite Mr. Hunkins's discreet and musically performance of his thankless role. The most stimulating experience of the evening was provided by the cantata 'Ich will den Kreuzstab gerne tragen' (listed as No. 56). Though his voice showed the strain of the unmercifully long phrases at times, Mr. Hale gave a deeply moving and musically admirable performance of the work, singing the chorale at the end as a solo. Mitchell Miller's oboe obbligato deserves a special word of praise.

The smoothest performance of the evening came with the final F Major concerto, arranged by the composer with harpsichord substituting for violin. Throughout the program Mr. Bamberger conducted with discretion and consideration for the soloists. S.

Paulina Ruvinska Returns in Recital

Pauline Ruvinska, pianist. Town Hall, March 20, afternoon:

Concerto in the Italian Style.....Bach
Sonata, Op. 31, No. 3.....Beethoven
Ballade in A Flat; Scherzo in B Minor.....Chopin
'The Juggler'.....Toch
Etude for "five fingers".....Debussy
(After Mr. Czerny).....Liszt
Hungarian Rhapsody No. 15
(Rakoczy March).....Liszt

Miss Ruvinska at once established by her brisk playing of the opening movement of the Italian Concerto a sense of poise and technical assurance and her interpretation gave evidence of conscientious thought. Less use of the pedal would have added crispness and sparkle to her tone, but the line was always clear even if the tone quality was monotonous.

In her playing of the Beethoven, she also was in full control of the means used to express her conception. The attack was sure, the second movement swiftly done and the finale zestfully played. But this sonata has grander moods than Miss Ruvinska found in it. In the Chopin compositions, also, one missed the grandeur of style and virtuosic sweep necessary to realize the full value of these works.

But in her final group Miss Ruvinska was heard to best advantage. The deft, will-o-the-wisp texture of the Toch 'Juggler' was



Jan Kiepura

at home in the Mozart Quartet in C, which is indisputably among Mozart's most beautiful and felicitous works. Nothing of this beauty was lost by the four artists, who were warmly applauded by a large audience which showed the same cordiality for Mr. Zimbalist and Mr. Sokoloff. Music lovers will await with interest the series of chamber music concerts planned for next season. S.

William Hess and Dwight Weist Heard at Barbizon-Plaza

William Hess, tenor, and Dwight Weist, monologist, gave a recital at the Barbizon-Plaza on the evening of March 20. Mr. Hess was heard in excerpts from 'La Bohème' and 'Die Meistersinger' and songs by Stevens, MacDowell, Foster, Schubert and Rachmaninoff. Mr. Weist gave an excerpt from Shakespeare's Henry VI, and more modern pieces, in one of which he was assisted by Don Gauthier. Carl Kriz was at the piano. N.

Ted Shawn and Company Give Fourth Dance Recital

Ted Shawn and his ensemble gave the fourth of a series of five dance recitals in the Majestic Theatre on the evening of March 20, with Jess Meeker providing accompaniments at the piano. A group of Primitive Rhythms, 'Kinetic Molpai' and 'Religious Dances' were features of the evening. There were dance interpretations by Mr. Shawn and Barton Mumaw. D.

William Bowers Sings for New York Urban League

William Bowers, Negro baritone, and members of von Grona's American Ballet gave a program in the Town Hall on the evening of March 20, for the benefit of the New York Urban League, celebrating its twentieth anniversary.

Mr. Bowers, who appeared last summer at the Lewisohn Stadium, sang with taste and musicianship and disclosed a fine voice of definite natural beauty. He offered Valentine's cavatine from 'Faust', 'Hear Me, Ye Winds and Waves' by Handel, the aria from Coleridge-Taylor's 'Hiawatha's Departure' and, for some reason, the lament of Dido from Purcell's 'Dido and Aeneas'. There were also Spirituals and German Lieder.

Valerie Cavell and Alfred Bledger and a dance ensemble gave highly interesting terpsichorean numbers, to music by Bach and Forsythe, displaying native grace as well as careful training. Paul Sargent was the accompanist. D.

Agatha Lewis in New York Debut

Agatha Lewis, a young singer from Chicago, made her first New York appearance (Continued on page 29)



Noemi Bittencourt



Kurt Appelbaum

admirably conveyed and Debussy's even more delightful "Etude" proved one of the most enjoyable moments of the afternoon. Why do pianists neglect these Etudes? Not all of them are mere exercises in dexterity, as the one Miss Ruvinska played so well proved. The audience was cordial throughout and recalled the pianist many times after a resounding performance of Liszt's version of the 'Rakoczy' march. S.

New Friends Bring Season to Close

The New Friends of Music, Inc. Budapest Quartet: Josef Roismann and Alexander Schneider, violins, Boris Kroyt, viola, Mischa Schneider, cello. Efrem Zimbalist, violinist. Vladimir Sokoloff, pianist. Town Hall, March 20, afternoon:

Quartet in A Minor, Op. 29.....Schubert
Sonata for violin and piano in B Flat (K. 378).....Mozart
Quartet in C.....Mozart

The Budapest Quartet was an auspicious choice for the final concert of the season, for their flawless interpretations of the Schubert and Mozart works will remain in the front rank of the performances brought by the New Friends in their sixteen concerts this year. There was that perfect blending among the players and that rare unanimity of feeling which mark string quartet playing of the highest order. The running accompaniments in the Schubert quartet were interwoven with its lovely melodic strands in a way which completely avoided the danger of monotony. In the Andante the limpid tone quality was a delight to hear and in the tragic and ominous opening of the Allegretto, reminiscent of the Octet, there was richness of sound without forcing.

Mr. Zimbalist played the charming, but none-too-inventive or interesting Mozart sonata with the aristocratic finish which is a special mark of his style. Mr. Sokoloff's playing was discreet and well-coordinated without attaining the true Mozartean grace and sparkle.

Turning from Schubert's eloquence of song, the Budapest players proved equally

HAVANA ORCHESTRAS PRESENT SOLOISTS

Lezama Plays with Philharmonic under Roldan—Roig Leads the Choral Society

HAVANA, April 5.—Among the concerts of the season, one particularly awakened the curiosity and interest of the public. It was the Philharmonic concert given on Feb. 13 at the Auditorium, presenting as soloist the young Cuban pianiste, Mercedes Soler Lezama, who had been absent six years from Cuba, most of that time in Paris studying with Manuel Infante.

Mercedes Soler Lezama made her re-entry before a Cuban audience, playing the Concerto in A Minor, Op. 54, by Schumann under Amadeo Roldán. Her interpretation was excellent. Her technique leaves nothing to be desired. She possesses a velvety quality of tone and plays with warmth. Mercedes was given an ovation by a large audience.

The orchestra played Glinka's 'Kamarsinskaya', the Schéhérazade of Rimsky-Korsakoff and the local premiere of Elgar's 'Enigma' Variations.

H. M. Jacquet Conducts

The Philharmonic offered another concert on March 2 at the Auditorium, presenting the French conductor-composer, H. Maurice Jacquet. His program included the overture to 'Der Freischütz' by Weber, Beethoven's 'Pastoral' Symphony, 'Siegfried Idyll', 'Rumanian' Airs by Jacquet and the 'Hungarian' March of Berlioz. The guest conductor was enthusiastically applauded and his 'Rumanian' Airs particularly enjoyed.

Beethoven's Ninth was offered on Feb. 17 at the open air theatre for the benefit of the people, sponsored by Major Beruff and Dr. Calás of the culture department. The Choral Society of Havana with the children's chorus of the Beneficencia and the Philharmonic were the interpreters. The soloists were Alice Dana, soprano; Elisa Vazquez, contralto; Juan Mendizábal, tenor, and Manuel Millares, bass.

Before the Symphony program, the Choral Society under Maria Muñoz de Quevedo sang 'O vos omnes' by Victoria, the 'Echo' by Orlando di Lasso and two chorales by Gonzalo Roig.



A WELCOME COMMITTEE IN HAVANA

Harold Bauer, Pianist, Is Met by Directors of the Excelsior Music Company Upon His Arrival in Havana. From Left to Right, José González, Mr. Bauer, Ernesto Roca and Gerardo Alonso. Mr. Bauer Gave Two Concerts in Havana at the Sociedad Pro-Arte Musical on March 9 and 10, When He Was Acclaimed by Both Press and Public

The Havana Symphony appeared at the Auditorium on Feb. 20, presenting a young pianist, Mirtha Vilarello Bosch, playing Beethoven's Concerto No. 3, Op. 37, very neatly. Carmelina Rosell, coloratura soprano, distinguished her-

self in a 'Lakme' aria and songs by Schubert and Dell'Aqua. She received a warm ovation. Gonzalo Roig, conductor, led the orchestra in works by Weber, Grieg and Delibes.

NENA BENITEZ

PHILADELPHIANS IN ALL-RAVEL MEMORIAL

Ormandy Conducts Three Performances in Tribute to French Composer

PHILADELPHIA, April 5.—The Philadelphia Orchestra, Eugene Ormandy conducting, offered a Ravel memorial program at the concerts of March 25 and 26 in the Academy of Music on March 29:

Suite Le Tombeau de Couperin; Concerto in G for Piano and Orchestra; 'Rhapsodie Espagnole'; 'La Valse'; 'Alborado del Gracioso'; 'Bolero'

Mr. Ormandy's readings gave particular attention to nuances in tone color and dynamic effects. Mr. List's performance of the concerto disclosed much to admire in technique, tone, and musicianship. The young American pian-

ist won enthusiastic applause and many recalls.

An enjoyable all-Viennese program was conducted by Mr. Ormandy at the concerts of April 1 and 2, including first Philadelphia performances of two works by Mozart and Schubert. The program was:

Divertimento No. 10 in F ('Lodronsche Nachtmusik').....Mozart
Symphony No. 3 in D.....Schubert
Overture to 'Die Fledermaus'. Waltz 'Tales from the Vienna Woods'. 'Perpetuum Mobile'. 'Emperor Waltz'. Overture to 'The Gypsy Baron'.....Johann Strauss Jr.
'Pizzicato Polka'.....Josef and Johann Strauss Jr.

The divertimento, composed in 1776 at Salzburg, if not one of the greater compositions, has nevertheless true Mozartian grace, melodic charm, and skilled craftsmanship. Mr. Ormandy

selected four of the six movements. Scored for strings and two horns, the work was beautifully played by an ensemble appropriate to the style and content of the music. The Schubert symphony had a sympathetic reading. The most enthusiastic reactions were given to the Strauss music, for which Mr. Ormandy showed a genuine feeling.

The sixth "Concert for Youth" had the usual capacity house in the Academy of Music on March 23, with Mr. Ormandy conducting. The program offered:

Air from Suite in D.....Bach-Cailliet
Symphony No. 4 in F Minor.....Tchaikovsky
Rondo Capriccioso for Violin and Orchestra
Saint-Saëns
'The Afternoon of a Faun'.....Debussy
'Bolero'.....Ravel

The orchestral performances were brilliant and brought resounding applause, rewarded with the 'Minuet' from Ravel's 'Le Tombeau de Couperin', Rafael Druian, sixteen years old and highly talented, made a good impression in the Saint-Saëns. In response to the applause he played Kriesler's 'Recitative and Caprice' for violin alone.

WILLIAM E. SMITH

HART HOUSE PLANS TOURS

Quartet Under Guild Management to Play in United States and Europe

The Hart House String Quartet, now engaged in a series of Sunday night broadcasts for the Canadian Broadcasting Corporation, will play in the United States next year from October through December, after which it will make a three-months tour in Great Britain and the Scandinavian countries. It will also broadcast for the B.B.C.

Members of the quartet, which is now under the management of the Guild for Musicians in association with J. W. Cochran, are James Levey, Arno Adaskin, Milton Blackstone and Boris Hambourg. In the course of the season now ending they appeared in nine London concerts, in Vienna, Sweden, Holland and Italy.

Ray Middleton Sings in Douglas, Ariz.

DOUGLAS, ARIZ., April 5.—Ray Middleton, baritone, was greeted by a capacity audience in the high school auditorium on March 18, when he appeared in recital. Marcel Hansotte was the accompanist.

HAYWOOD VOCAL STUDIO ARTIST SCORES IN HOLLYWOOD AND IN NEW YORK CITY

OLIVE ARNOLD, before her marriage to the famous actor, Edward Arnold, was Olive Emerson, popular concert and radio soprano. Olive Arnold's singing is entirely a product of American training. She is an exponent of the Frederick H. Haywood school of voice culture. Critics are unanimous in their opinion that her tone quality and natural ease of production are outstanding among the singers of today.

HOLLYWOOD RECITAL, JANUARY 27, 1938

LOS ANGELES EXAMINER

"The concert was notable for restraint and dignity. Gifted with a naturally sweet voice of charm especially in more vivacious selections, the singer offered a program of wide range."

HOLLYWOOD CITIZEN-NEWS

By RICHARD D. SAUNDERS

"Mrs. Arnold made an immediately favorable impression with her gracious stage presence and the deft handling of her clear lyric soprano voice. Her interpretative skill is built on a basis of sound musicianship and polished style."

NEW YORK RECITAL, MARCH 11, 1938

NEW YORK TIMES

"A light, lyric which she employed with refinement and commendable sense of style."

NEW YORK TRIBUNE

"Mrs. Arnold gave earnest and sympathetic interpretation. Soft and mezzo-voice passages were appealing in tone. She was most convincing in music of a quiet and sustained character."

LOS ANGELES TIMES

By ISABEL MORSE JONES

"Mrs. Arnold has a clear, high voice of limpid quality. She sings with a naivete that is utterly disarming and has great charm."

LOS ANGELES EVENING HERALD and EXPRESS

By CARL BRONSON

"French, German and English songs were interpreted with an artistic diction that made the texts a delight. Mrs. Arnold has worked out her vocal placement to great perfection, her tone having the pure quality of Sembrich, so seldom realized in these days of force."

WORLD TELEGRAM

"Mrs. Arnold showed a great deal of sympathy and natural feeling which she manifested toward her selections. She showed that she had an intelligent conception of her numbers."

NEW YORK SUN

"The recitalist displayed a voice of pretty lyric character, and more than a little sound vocal technique. Mrs. Arnold vocalized the music capably, with accurate pitch and carefully schooled phrasing."



Olive Arnold



Frederick H. Haywood

FREDERICK H. HAYWOOD, Teacher of Famous Singers, will teach at Hollywood until June 18; at the Eastman School of Music, Rochester, N. Y., June 27 to July 30. Summer and fall season at Hollywood begins August 8, 1938.

1928 Franklin Circle

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Hollywood 6505

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How Radio and Recording Science Can Aid the Art of Music

WITH radio and phonographic recording an accepted part of the vastly expanded scheme of musical life in this fourth decade of the twentieth century, those who are musicians rather than acoustical or electrical engineers do well to consider how some recognizable good can be done for the art of music, *per se*, as distinct from that wider dissemination of music which is chiefly of consequence in enabling the public to familiarize itself with what the art already has achieved.

Something of both considerations enters into almost any suggestion that can be made, since all music is for the listener. Still, in the radio and the phonograph are possibilities for doing more than merely passing on to multitudes what in the past has been largely for the pleasure and the edification of a fortunate few. John Barbirolli, in the course of an address delivered before the Contemporary Club in Philadelphia, took the position that the radio should be more often used (as it is in England) to try out new works which cannot possibly have public drawing power to warrant concert organizations performing them. "I have to admit," he said, "by bitter experience in all parts of the world that, whatever a few scribes may say, the average concert-goer is not in the least interested in new works or willing to make the effort to understand them."

One cannot altogether blame them, he continued, "But I do think that a great deal of criticism would be removed from Radio by musicians if they could supply something in this line—something which ordinary concert organizations cannot do as they have a flesh and blood audience,

but which Radio could supply. In this way it would supply a very vital and much needed part in musical developments of the future."

* * *

Probably the enterprising young conductor of the New York Philharmonic-Symphony would be the first to admit that many radio listeners would be just as disinterested in new works as his "average concert-goer." Radio in this country being privately financed and controlled, with no such governmental ties as there are in England, a nice question arises as to whether, in some roundabout way, the equivalent of the money troubles of the concert organization when it bores or disappoints its subscribers would not come home to roost on the sponsors (or the sustaining factors) that stood behind unpopular or uninviting programs on the air. It is easier to dial off than it is to walk out of an auditorium. But it possibly is true that air listeners are less concerned with supreme qualities of performance than concert habitués and hence more receptive to music for its own sake.

Be that as it may, Mr. Barbirolli's suggestion, if carried out, would have the value of uniting in one audience the scattered individuals all over the country who have a lively interest in the new and the unfamiliar, so that a much more favorable contact would be established for music of an experimental character than ordinarily is the case in the concert hall, even assuming that multitudes desirous of the Beethoven Fifth or the Schubert 'Unfinished' would promptly shift to some other station. The number of experimental listeners in attendance at a pay concert may be small, but if their fellows in many cities could be assembled their total would appear to put a new face on the issue of whether unfamiliar music is music nobody has any real leech to hear.

* * *

As for records, more can be done in establishing essentials of interpretation than has yet figured to any extent in the uses to which the phonograph has been put. The old question of the right tempo, for one thing, can be minimized hereafter if the composers of today and those of the future will see to it that recordings are made of their works and that these recordings meet precisely their intentions as to pace.

It is all very well to quote Sibelius as saying that "the right tempo is the way you feel it," but it is inconceivable that the Finnish master would say that two such irreconcilable conceptions of the speed of the last movement of his first symphony, as those of Toscanini and Koussevitzky, can both be right.

If Beethoven were the composer at issue, nothing could be done about it. There are his metronome marks, to be sure, but it is of record that Beethoven was often dismayed by his own tempo indications and thought there must be something wrong with the metronome.

Conceivably composers, like conductors or listeners, will prefer their music taken faster on one occasion, slower on another, and it is not impossible that here and there a composer might change his mind about a piece of music after he had recorded it just the way he wanted it at that time. Let him then make a new record. No one need contend that it is impossible for a composer to be wrong about his own music, but what is obvious is that a much surer guide to what the composer himself had in mind would result if, instead of having to depend almost solely on a reconstruction through not very specific written symbols, the performer could go back time and again, with as many repetitions as were desired, to an interpretation which was the composer's own rather than that of a colleague or rival.

Would something of the spice and zest of performances evaporate once there was no longer any excuse for presenting a piece of music in a way that the composer could scarcely recognize it? One wonders.

Personalities



Wide World

Helen Jepson, Metropolitan Soprano, Receives a Medal as "the Best-Dressed Woman in Opera." It is Being Presented by Alvin Hartman, Director of the Fashion Academy in Rockefeller Center, While Kathryn Cravens, Commentator and "Radio's Best-Dressed Woman" Looks On

Elmendorf—The Berlin Staatsoper has called Carl Elmendorf as director. He will assume his new duties next autumn.

Crawford—By way of Paris, one learns that the cinema star, Joan Crawford, has discovered that she has a voice of considerable proportions. It is said that records by her, of arias from 'La Traviata' and 'Don Giovanni', will shortly be released.

Wood—A festival concert, celebrating the fiftieth anniversary of Sir Henry Wood as a conductor, is to be given in the Albert Hall, London, next October. Combined orchestras and choruses of the British capital will take part under Sir Henry's baton, and Serge Rachmaninoff will be soloist.

Anderson—That the field for Negro musicians is not limited in this country is the belief of Marian Anderson. "There is a Spiritual called 'Stay in the Field,'" said Miss Anderson, "and I think that might be a motto for Negro musicians. If they will stay in the field, they will be recognized according to their worth."

Scheff—Planning a come-back on the Music Hall of the Air, Fritz Scheff, one time prima-donna at the Metropolitan and Covent Garden, as well as in light opera, was forced to postpone her appearance on account of an emergency appendicitis operation. The latest news is that she is progressing favorably.

Rayner—On his way to New Orleans by motor recently, Sydney Rayner was in a serious accident near Lynchburg, Va., when the steering gear of his car went wrong, dropping the car twenty-five feet down an embankment. Fortunately, neither the singer nor his wife was seriously injured.

Eddy—Already known as an opera singer as well as a motion-picture star, Nelson Eddy believes that there is a real future for movie opera, by which he means works written and composed for this particular medium. He hopes to appear in something of the kind before, as he expresses it, he begins to get a double chin, grey hair and a thick middle.

Menuhin—While a capacity audience waited in the Albert Hall in London to hear Yehudi Menuhin play, Scotland Yard was searching frantically for the music which the accompanist had left in a bus on his way to the concert. Finally, an appeal was made directly to the audience, and two fellow-musicians were able to supply the missing music, and the recital proceeded after a brief delay.

National Educators Hold School Surveys

(Continued from page 9)

University, Frances Dickey of the University of Washington, Catherine E. Strouse of the Emporia (Kan.) State Teachers College, Helen Hosmer, Jennie Belle Smith of the University of Georgia, and Adolph W. Otterstein of the San Jose (Cal.) State College contributing papers. To the College and University Bands Section, presided over by Wm. D. Revelli of the University of Michigan, George C. Wilson of Kansas State Teachers College, Emporia, Kan.; Gerald R. Prescott of the University of Minnesota; Russell Harvey of the Illinois Wesleyan College, Bloomington, Ill.; Walter C. Welke of the University of Washington, and Walter Duerksen of the University of Wichita, Wichita, Kan., contributing papers.

Glenn Gildersleeve, State Director of Music, Dover, Del., presided over the Music Education by Radio section, and to a discussion of what children are learning musically from the radio Edgar B. Gordon of the University of Wisconsin, Myrtle Head of Cleveland, O., Marguerite V. Hood of the University of Montana, Helen E. Martin of the Delaware Survey of Out-School Listening, Alton O'Steen of Ohio State University, and Sectional chairmen George Lindsey, Leslie P. Clausen, Bessie Stanchfield, Marguerite V. Hood, Grace Van Dyke More, George Oscar Bowen and Alice Keith contributed.

In the Elementary School Vocal Section, presided over by Gertrude Fleming, Supervising Instructor of Music in the Elementary Schools, Detroit, James L. Mursell spoke on 'Enrichment of Elementary Music Through Integration', and there were demonstrations of Rhythmic Fundamentals by Ruth L. Murray of Wayne University, Detroit; 'A Rhythmic Approach to Sight Singing' by Mabelle Glenn and 'The Correlation with Art and Social Studies' by Georgia Walker of Clayton, Mo.

The Piano Class Instruction Section resolved itself into a round table with Lois Cole Rodgers of Hamtramck, Mich., presiding and Lewis Stookey of Mobile, Ala.; Julia Broughton, New York University; Hilda Holt, New York City; Harriette Kisch, Evanston, Ill.; Gladys Easter, Chicago; Mira E. Booth, Washington State Normal School, Bellingham; Helen M. Hannen, Cleveland, O.; Mrs. Marjorie Gallagher Kenny, Chicago, and Mrs. Gladys Hertel Roupas of Chicago participating.

Ernest G. Hesser, professor of music education, New York University, presided at the College and University Choirs Section, with Paul J. Weaver of Cornell University discussing what should constitute a well balanced program of choral music in colleges and universities. To a panel discussion of 'Trends in Organization, Administration and Conduction of College and University Choirs', George H. Howerton of Hiram College, Hiram, O.; John Kuypers of Hamline University, St. Paul, Minn., and Max T. Krone of Northwestern University, Evanston, Ill., contributed.

Survey of School Orchestras

Henry Sopkin of Chicago presided over the Junior and Senior High School Orchestra section, to which T. Frank Coulter of Joplin, Mo., and J. Leon Ruddick of Cleveland, O., contributed papers, followed by a round-table discussion based upon a survey of school orchestras in the United States. The String Quartet and String Ensemble of Lane High School, Chicago, contributed a music program. The Music Appreciation Section, presided over by Russell V. Morgan of Cleveland, O., heard addresses by Mr. Morgan, W. Otto Meisner of the University of Kansas, Lillian L. Baldwin of Cleveland, Charles M. Dennis of San Francisco, and Francis Findlay of the New England Conservatory of Music. Demonstrations made up the program of the Junior High School Music Section over which Ralph W. Wright of Indianapolis, Ind., presided. To these Margaret Porter of Cedar Rapids, Ia.; Osbourne McComathy of Glen Ridge, N. J., and Mabelle Glenn of Kansas City contributed. There was a

What They Read Twenty Years Ago

MUSICAL AMERICA for April, 1918



A Real Triumph

'Le Coq d'Or' adds a rare and luminous page to the Metropolitan's history. The cast included Barrientos as the Queen, with Rosina Galli miming the role; Adamo Didur sang the King's music with Adolf Bohm as the mime; Sophie Braslau sang Amelfa and Marie Sundelius, the Cock. Rafaelo Diaz sang the Astrologer with Giuseppe Bonfiglio as the mime.

1918

Who Did?

Who will succeed Karl Muck as conductor of the Boston Symphony? Among those mentioned as possibilities are Ossip Gabrilowitsch, Sergei Rachmaninoff; Leopold Stokowski, Sir Henry Wood, Pierre Monteux, Vincent d'Indy and Ernst Bloch.

1918

brief music program by the Junior High School Chorus of Webster Groves, Mo., Esther Replogle, director.

Presided over by Lilla Belle Pitts of Elizabeth, N. J., the Coordination and Integration Section heard Lenel Shuck tell of the successful working of a program of integration at Fresno, Cal., and addresses by Clea J. Carson of Gainesville, Fla., and Chester A. Duncan of Vancouver, Wash. Mrs. Louise Humphreys of Passaic, N. J., exhibited Integrated Units in the Elementary School. In the Rural School Music Section, presided over by Edith M. Keller, Ohio State Supervisor of Music, addresses were presented by Marguerite V. Hood of the University of Montana, Harriet Hester of Rockford, Ill., and Samuel T. Burns, State Supervisor of Music for Louisiana.

Clinics Held Twice a Day

Throughout the week voice, orchestra and band clinics were held twice daily, among the speakers and demonstrators being Adam P. Lesinsky, president of the National School Orchestra Association; Prof. John Henry Muyskens of the University of Michigan; Ernest LaPrade of the National Broadcasting Company; Capt. Charles O'Neill of the University of Wisconsin; Anne E. Pierce of the University of Iowa; Harold H. Tallman of Wayne University, Detroit; Jacob A. Evanson, Pittsburgh; Lilla Belle Pitts, Elizabeth, N. J.; Bernard U. Taylor, Juilliard School of Music; Carol M. Pitts of Omaha; William Breach of Buffalo, N. Y.; John C. Wilcox of Chicago, and Louis G. Wersen of Tacoma.

Nightly at 10:30 at Hotel Jefferson were the traditional Lobby sings, among the conductors being Wm. W. Norton of Flint,



Above, Left: Douglas Fairbanks and John McCormack at the Home of the Latter in Los Angeles. McCormack Was on Tour to Raise \$100,000 for the Red Cross. Fairbanks, Also Raising the Same Amount, Had Bought Two Tickets for His Concert at \$100 Each. Above, Centre: Leopold Stokowski in 1918. Right, Caruso Makes Merry with One of the Metropolitan Chorus en route for an Operatic Performance in Philadelphia

A Deserved Honor

Nellie Melba received word yesterday at Fresno, Cal., that a title had been bestowed upon her by King George of Great Britain in recognition of her work for the Red Cross. She is now officially known as Dame Melba, Order of the British Empire.

1918

Home Boys Did It!

America has a representative in Raoul Gunsbourg's company at Monte Carlo in Edoardo di Giovanni, formerly Edward Johnson. The more recently "arrived" Carlo Hackett and Mr. di Giovanni are adding lustre to their country's musical colors.

1918



Mich.; Helen McBride of Louisville, Ky.; Richard W. Grant of Pennsylvania State College; Lytton Davis of Omaha, Neb.; John C. Kendel of Denver; Harper C. Maybee of Kalamazoo, Mich.; Haydn Morgan of Newton, Mass.; George Oscar Bowen of Tulsa, Okla.; Arthur Ward of Montclair, N. J.; Alpha C. Mayfield of Cedar Falls, Ia., and Eugene C. Hahnel of St. Louis.

Luncheon meetings included: Monday—National Committee on Music in Social Life, National School Vocal Association, State Supervisors of Music; Tuesday—The In-And-About Clubs and Affiliated Organizations and California-Western and Northwest, Eastern, North Central, Southern, and Southwestern Conferences; Thursday—Eastman School of Music, Murray State Teachers College, National Music Camp, Northwestern University, and Kansas State Teachers College; Friday—The Boards of Control, National School Band, Orchestra and Vocal Associations. Breakfasts were those of the presidents and representatives of the In-And-About Clubs, Monday; Phi Mu Alpha Sinfonia and Christiansen Choral School, Tuesday; Teachers College of Columbia University, Oxford Piano Teachers and Minnesota Breakfast, Wednesday; and Phi Sigma Mu, Thursday, and dinners those of the American Institute of Normal Methods, Wednesday evening, and Mu Phi Epsilon and Sigma Alpha Iota, Thursday evening. The Delta Omnicron Tea on Thursday afternoon and the Cincinnati Conservatory Tea on Wednesday afternoon rounded out the reunions for the week. One of the pleasantest and most brilliant of the social affairs, however, was the cotillion given in the Gold Room at Hotel Jefferson

at 10:30 Tuesday evening by the Music Education Exhibitors' Association, Arthur A. Hauser being the chairman of arrangements.

Nine scholarships for vocal aspirants were awarded in the course of trials held Wednesday in which Frank C. Biddle of Cincinnati; M. Claude Rosenberry of Harrisburg, Pa., and Bernard U. Taylor of New York City were judges. These went to Charles Buchanan of West Des Moines, Ia.; William Warfield of Rochester, N. Y., and Bruce Rodgers of Simcoe, Ontario, Can., baritones; Minerva Davis, Lawrence, Kan.; Catherine Tunison, Omaha, Neb.; Hildegard Felsner, Detroit, Mich., and Janet Loberg, Minneapolis, Minn., sopranos; and John Lockridge, Mitchell, S. D., and Alfred Kunz, St. Paul, Minn., tenors. Assignments of the scholarships to individuals are to be made later.

Scholarships to Eleven

Sectional directors of the National School Orchestra in the course of the week selected eleven young musicians for scholarships at the National Music Camp at Interlochen. Full scholarships were awarded to Eleanor Coszena, Chicago Heights, double bass; Mildred Post, Milwaukee, Wis., cello; and Leona Simmons, Glendale, Cal., oboe; together with half-scholarships to Wilfred Lind, Minneapolis, Minn., French horn; Robert Sheffield, Detroit, Mich., bassoon; Dorothy Ziegler, Muscatine, Ia., trombone; Kenneth Emery, Springfield, Ill., flute; Leo Raper, Tyler, Tex., flute; William Bryden, Detroit, Mich., tympani; Richard Shipley, Rockford, Ill., double bass, and Jean Holcomb, Centralia, Ill., clarinet.

DETROIT SYMPHONY GIVES FINAL CONCERTS

Ghione and Kolar Conduct Last Programs of Regular Season with Notable Soloists

DETROIT, April 5.—The Detroit Symphony crowded in as many concerts as it possibly could in the last two weeks of its present season. On March 10, for the thirteenth subscription concert, Victor Kolar conducted a program of Sibelius and Wagner which was, from a musical standpoint, one of the finest this season.

The first half was devoted to the Sibelius First Symphony in E Minor, played with depth and understanding. By way of contrast, excerpts from 'Tannhäuser', the Introduction to act three from 'Tristan' and 'Brünnhilde's Immolation' from 'Dusk of the Gods', were heard. The audience gave Mr. Kolar an ovation.

On March 12 Franco Ghione conducted the ninth Saturday evening concert with Georges Miquelle, first 'cellist of the orchestra as soloist in a Mozart-Cassadó concerto. The highlight of the evening was Beethoven's 'Eroica', which occupied the entire second half of the program. Rossini's Overture 'Italiana in Algeri' and Giuranna's symphonic poem 'Legro', rounded out the program.

Hofmann Plays Chopin

The final Thursday subscription concert of the Detroit Orchestra on March 17 with Mr. Ghione conducting, presented Josef Hofmann, piano soloist, to a sold-out house. It was a successful concert from many angles. Hofmann, who celebrates his fiftieth anniversary as a pianist this season, sounded fresh and stimulating in his playing of the Chopin concerto in E Minor and Ghione ended his first season as conductor of the Detroit Symphony amid pleasurable applause and friendliness. Two compositions heard earlier in the season, Strauss's 'Death and Transfiguration',

and Stravinsky's 'Fire-Bird', completed the program, which began with Geminiani's Andante and a charming novelty by a former colleague of Ghione's, 'Misteri Dolorosi' by Cartozzo. There were numerous baskets of blooms and the traditional 'Auld Lang Syne', cheers and applause, before the audience finally dispersed.

The tenth and final Saturday evening concert on March 19 with Victor Kolar conducting and Gizi Szanto, Detroit pianist, as soloist proved highly successful. Miss Szanto, who has a fine stage presence and musical ability of high order, gave a good interpretation of Rubinstein's Fourth Concerto for piano and orchestra in D Minor. The program opened with Reznicek's Overture to the opera 'Donna Dianna' and after intermission Schubert's 'Unfinished' Symphony, Kolar's 'Cantone della Sera', with Leonard B. Smith as trumpet soloist, and Liszt's 'Hungarian' Rhapsody No. 2, brought the audience to its feet, acclaiming Mr. Kolar.

A program in the Young Artists Series of the Detroit Civic Orchestra on March 20 at Maccabees Auditorium, had Joseph Cole, baritone, and Clyde Winkfield, pianist, as soloists, with Herbert Straub conducting. Mr. Cole sang Handel's 'Ombra mai fu', the Largo from



Franco Ghione

'The Barber of Seville', and Jacques Wolfe's 'Gwine to Hebbin'. The orchestra opened with the Overture to Euryanthe, played Saint-Saëns's 'Danse Macabre', Bach's Air for G string and Concerto in A for piano and orchestra by Liszt. The audience was small, but appreciative. RUTH C. BROTMAN

Ghione to Conduct in Detroit for New Term of Three Years

Symphony to Celebrate Its Silver Anniversary in Forthcoming Year

DETROIT, April 5.—Franco Ghione has been chosen to conduct the Detroit Symphony for the next three years. The season will again include twenty-one weeks and there will be the Thursday night subscription concerts, the Saturday night popular priced concerts, the Young People's Series, the Free Concerts for School Children and the Industrial Concerts.

The Detroit Symphony next winter will begin the observance of its silver anniversary. It has proven to be an institution of outstanding cultural and civic worth and will continue its work as an educational force. The first rehearsal will take place on Oct. 24 and the formal subscription season will open on Nov. 3, 1938. The first pair of free concerts for children will take place on Oct. 25 and 26 with Victor Kolar conducting.

Among the soloists who already have been engaged for the 1938-'39 season will be Jascha Heifetz, violinist; Richard Crooks, tenor; Gregor Piatigorsky, 'cellist; Robert Casadesus, pianist, and Mafalda Favero, soprano of La Scala, who will make her American debut next year. R. C. B.

SEATTLE'S SYMPHONY CLOSSES ITS SEASON

Cameron Conducts Last Concert With Dragonette as Soloist—Chamber Groups Heard

SEATTLE, April 5.—The season of the Seattle Symphony, conducted by Basil Cameron, closed with four concerts. The last Sunday afternoon popular concert was given on Feb. 27 with Cyril Towbin, violinist, as soloist in the Concerto in A Minor by Glazounoff.

The last Monday evening subscription concert came on Feb. 28. On March 2 High School students of the

city were guests of the Orchestra at a concert in the Civic Auditorium. The final concert of the season brought Jessica Dragonette as soloist. Miss Dragonette received a warm welcome from an audience composed largely of young people and students.

Marian Anderson returned for her second Seattle concert on March 1. She gave an artistic performance to a crowded house. The seventy-piece University of Washington Band, conducted by Walter Welke, gave its first Spring Concert on March 8. The program included the Second Hungarian Rhapsody by Liszt and the 'Flying Dutchman' Overture by Wagner. On March 11 John Charles Thomas brought to a close the Cecilia Schultz series of concerts. He responded generously to the demand for encores.

Seattle has shown a keen interest in chamber music this season. On March 2 the Wood-Wind Quintet assisted by August Werner, baritone, gave a delightful concert at the university. Members of the Quintet are Frank Horsfall, flute; Whitney Tustin, oboe; Ronald Phillips, clarinet; Alvin Schardt, horn and Jean Pauly, bassoon. All are members of the Symphony. They played the Quintet by Leo Sowerby and the Quintet, Op. 11 by George McKay. Mr. Werner sang a group of Norse songs.

On March 8 the Seattle Chamber Music Trio, Mary Rychard, violinist; Cornelia Appy, 'cellist; Anna Grant Dall, pianist, were presented in concert by the Seattle Musical Art Society. The program opened with the Trio in B Flat by Mozart and included the Trio in C Minor, Op. 38 by Gretchaninoff and the Trio in G Minor, Op. 3 by Chausson. The evening's best playing came in the Chausson Trio.

The Mu Phi Epsilon Alumni Club, honorary music sorority, gave its annual concert of vocal and instrumental works with the club vocal ensemble conducted by Amy Worth, on March 15.

The San Carlo Opera Company ar-

rived on March 21 for a week's engagement. A series of opera talks were given in the Frederick and Nelson auditorium by Thomas R. Gentle of Portland. Seattle singers illustrated the talks by singing arias from operas about which he lectured.

NAN D. BRONSON

Gordon Stanley to Teach at Juilliard Summer School

Gordon Stanley, pianist, since 1928 a faculty member of the Institute of Musical Art of the Juilliard School, will teach piano at the Juilliard Summer School this year.

Alice Tully Sings at Hadley Meeting

Alice Tully, soprano, sang compositions by Henry Hadley, Griffes and Loeffler at a reception given by Mrs. Henry Hadley for the women's committee of the Henry Hadley Foundation on March 28. Mrs. Hadley spoke briefly of her late husband's efforts for the furtherance of American music.

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OPERA: A Superb 'Parsifal' in the Metropolitan's Final Week

TOWERING in the closing week of the Metropolitan Opera season was a benefit performance of Wagner's 'Parsifal', on the afternoon of March 18, the first of three representations of the work announced, the others being reserved for a post-season week at the end of the company's annual tour. Artur Bodanzky and the greatly improved orchestra gave a particularly impressive reading of the orchestral score. Kirsten Flagstad's Kundry was superbly sung and expressively acted. Each of the three different aspects of this strangely composite role was convincingly delineated, the wild hag of the first act and the silent penitent of the last equally so with the beautiful temptress of Klingsor's magic garden. The terrible "lachte" of the moment in which she tells of mocking the Savior rings appallingly in the ear. But this staggering dramatic climax was not more a tribute to her art than the simple expressiveness of the appeal, "Dienen . . . dienen", which is all that passes Kundry's lips in the final act.

The Parsifal of Lauritz Melchior must be considered among the notable impersonations of the lyric theatre of the day. No singer known to this public in many years (unless it was Orville Harrold) has rivaled him in the cry of "Amfortas" after Kundry's kiss, or in the tenderness and exaltation of the anointing of Kundry in the succeeding chapter. Friedrich Schorr's Amfortas retains its nobility and its poignance.

Of the chief singers but one was unfamiliar in his role, Adolf Vogel appearing for the first time in New York as Klingsor and singing the evil sorcerer's music better than it has been sung in these surroundings since 'Parsifal' was returned to the repertory after the world war.

The mellow Gurnemanz of Emanuel List was again one of the assets of the performance. James Wolf as Titurel and Doris Doe as the voice of the prophecy contributed ably, as did the solo flower maidens, to the musical excellence of the representation. Konrad Neuger's chorus sang tunefully and well. A vast audience was profoundly stirred, its complete silence after the two Grail scenes indicating something more than well-schooled adherence to the tradition whereby applause is regarded as appropriate only after the closing of the curtains on the second act and when the conductor takes his place for the beginning of the third. The performance was under the auspices of the Alliance for Guidance of Rural Youth. O. T.

Verdi's 'Otello' Has Eighth Performance

A large and extremely enthusiastic audience bore witness to the popularity of Verdi's 'Otello' on the evening of March 18, taking advantage of the occasion to pay special tribute to the veteran Giovanni Martinelli. Irene Jessner was the Desdemona and Carlo Tagliabue a newcomer in the role of Iago. Others in the cast were Thelma Votipka, Nicholas Massue, Giordano Paltrinieri and Messrs. Moscona, Cehanovsky and Engelman. Ettore Panizza conducted a vigorously dramatic, if rather heavy handed performance.

The zestful singing of the chorus added much to the enjoyment of the audience. Mr. Martinelli's performance had an es-



Wide World

AN OLD HAND TO A NEW ONE
Maria Savage, Who Has Been a Member of the Metropolitan Opera for Thirty Years, Presents a Mask Which Lilli Lehmann Used as Donna Anna in 'Don Giovanni' Many Years Ago, to Rose Bampton, Who Made Her First Appearance in the Role When She Also Sang for the First Time This Season at the Metropolitan, on the Evening of March 17. Edward Johnson, Director of the Metropolitan Opera, Beams His Approval in Miss Bampton's Dressing Room After the Performance

pecial fervor and eloquence, particularly in the last act. It was in this act, also, that Miss Jessner was most appealing, vocally and dramatically. In unforced lyrical passages her voice was of silken texture, and it was only when she forced it that the organ became harsh and colorless. Mr. Tagliabue's Iago had moments of smooth singing, particularly in the third act. But dramatically he was more suggestive of Malvolio than Iago. The audience recalled and cheered singers and conductor. S.

'Carmen' at the Final Matinee

The final matinee of the regular season, on March 19, was 'Carmen' with the familiar cast. Bruna Castagna sang the title-role, and Rene Maison sang Don Jose. John Brownlee was Escamillo, and Susanne Fisher, Micaela. The remainder of the cast included Thelma Votipka, Helen Olheim, George Cehanovsky, Giordano Paltrinieri, Norman Cordon and Wilfred Engelman. Gennaro Papi conducted. N.

'Götterdämmerung' Ends the Evening 'Ring'

The final opera in the evening 'Ring' cycle was also the final opera of the Metropolitan's regular season that began and ended with Wagner, and both literally and figuratively, in a blaze of glory on Mar. 19. Lauritz Melchior was the superb Siegfried of the occasion and Marjorie Lawrence a Brünnhilde who sang with rare intensity. Ludwig Hofmann as Hagen voiced his music with dark beauty of tone and pointed the characterization with many telling bits of stage business. The fact that his is a beardless Hagen seemed in no way to detract from the role, rather by a process of contrast, or chiaroscuro, made it even more sinister and lent the part the added credibility of youthfulness.

The Waltraute scene between Miss Lawrence and Karin Branzell, as the Valkyrie, was one of the highpoints of the evening; Dorothee Manski gave an excellent performance as Gutrune and Julius Huehn was one of the most credible Gunthers to have appeared upon the Metropolitan stage, both in voice and appearance. The Rhine-maidens were sung by Irina Petina, Doris Doe and Susanne Fisher and the three Norns by Miss Manski, Lucille Browning and Miss Doe. Max Altglass and Arnold Gabor were the two retainers, and Adolf

uous task of conducting a 'Parsifal' the day before. The orchestra accomplished the feat of serving two masters very well and apparently the change had no effect, for the performance moved just as ably under Mr. Riedel's arm as it had under Mr. Bodanzky's.

There were some slight mishaps in performance; Grane made a trio of the duet in the second scene of the prologue between Brünnhilde and Siegfried, and after Siegfried's death, when the retainers lifted his body to their shoulders, his shield slipped to the floor with a clatter, but these received little notice from a crowded house that was immersed in the magic of the music and not disposed to notice stage accidents. W.

Lehmann and Melchior Give Joint Recital in Newark

NEWARK, April 5.—An audience that left room only for standees filled the Mosque Theatre on March 15 to hear a joint recital by Lotte Lehmann and Lauritz Melchior. In addition to groups of solos there were three Schumann songs performed as duos, and the first act of 'Die Walküre', from the Spring song to the conclusion. Miss Lehmann contributed four songs of Schubert, and a group by Mendelssohn, Franz, Brahms, and Strauss, and Mr. Melchior sang music by Schubert, Strauss, Grieg, and Sibelius. Needless to say, the artistry was of the highest order. Erno Balogh for Mme. Lehmann and Ignace Strasfogel for Mr. Melchior were the accompanists. The concert was given for the benefit of the Library fund of the University of Newark, and Dr. Frank Kingdon, president of the university, spoke briefly. P. G.

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Four Unknown Early Mahler Symphonies Found in Dresden

Mengelberg Tells of Coming Upon the Manuscript-Scores in Possession of the Widow of Weber's Grandson

By DR. PAUL STEFAN

ZURICH, March 25.

WILLEM MENGELBERG, in the course of a recent conversation with the writer, said that there are in Dresden the manuscripts of four complete symphonies of Gustav Mahler's youth. Mengelberg, long a personal friend of Mahler, whose music he made popular in Holland with his many performances, came upon the track of these otherwise wholly unknown works at a music festival in Dresden some time ago. Recently he examined them there again and was delighted with them.

It does not sound at all improbable that archives, which Mengelberg specifically designates, should include manuscripts of Mahler. These archives belong to the Baroness Weber, who must be about seventy years old, the widow of an officer with literary tastes, who was Karl Maria von Weber's grandson. Mahler as a young Leipzig conductor was a frequent visitor at the Weber house. He was a great admirer of Weber, and thus the late Hauptmann von Weber and Mahler conceived the idea of supplementing and revising the posthumous fragments of Weber's opera 'Die drei Pintos' ('The Three Pintos'). The work was frequently performed in their version.

Real Career Started in Cassel

But Leipzig was a rather late stage in Gustav Mahler's life. His real career began, after a short period of preparation (in Bad Hall, Laibach and Olmütz), at the Court Theatre in Cassel, where the romantic and romantically inclined artist found an outlet in his music. After

Cassel came Prague, and only after the Prague years, Leipzig. The Webers lived in Leipzig at that time.

The beginnings of the preserved and frequently played First Symphony of Mahler go back to the Cassel period. He was twenty-three years old at the time. This First Symphony was completed at the age of twenty-eight. Before that he had composed the cantata 'Das klagende Lied' ('The Plaintive Song'), perhaps conceived of originally as an opera, and allegedly also an opera, 'Rübezahl'. When one considers the rapidity and impetuosity of Mahler's creating, it may very well be that as many as four symphonies came into be-



Mahler at the Time He Was Conducting in New York

ing in the ten years between the completion of the 'Plaintive Song' (1878) and the First Symphony (1888).

Mengelberg maintains that the First Symphony shows such perfection that it most certainly could not have been

actually the first symphonic work of a young composer. He finds this in itself reason enough to believe in the four preceding early symphonies. Not only because he has examined the pieces does one have all the less cause to doubt his statements. He might, after all, have been dealing with rough outlines. But he and Max von Schillings once got



Bust of Mahler by Auguste Rodin

hold of the manuscript-scores. It was at an evening's visit in the archives of Baroness Weber—and when the two musicians discovered the scores, they immediately played them through on the piano, taking all night. Not until six in the morning did they stop, profoundly moved by the musical content of the unknown works.

Now, if all this is so, the friends of Mahler will have to make every possible effort to enable a circle of connoisseurs at least to examine the manuscripts, and, if feasible, to perform the works. Baroness Weber promised young Mahler, to be sure, to use every possible means to prevent a performance of these scores, which Mahler wanted to burn, just as he destroyed many another work of his youth. But such a promise must not be allowed to bear more weight than the interest of the musical world in such works, which may, after all, be significant not merely for Mahler, but for a whole epoch.

PORTLAND, ME., PLAYERS OFFER THIRD CONCERT

Dr. Russell Ames Cooke Conducts Symphony and Choruses in Program in City Hall

PORTLAND, ME., April 5.—The Portland Symphony under Dr. Russell Ames Cook presented its third concert of the current season in the Portland City Hall on March 22, assisted by the Portland Rossini Club Chorus and the Portland Men's Singing Club.

The orchestra was heard in the overture to 'The Secret Marriage' by Cimarosa, a suite from 'The Water Music' by Handel, and in 'In the Village', and 'March of the Sardar', from 'Caucasian Sketches', Ippolitoff Ivanoff. The chorus, led by Mrs. Maude H. Haines, sang 'The Silver Swan' of Gibbons, 'Traume' by Wagner, 'Light of Dawning' by Tchaikovsky, and 'Dawn' by Curran. Led by Frederick E. Tillotson, the Men's Club sang 'Grant Us to Do With Zeal', and 'Death, I Do Not Fear Thee', from 'Jesu, Priceless Treasure'



Gustav Mahler

by Bach; 'De Wind Blow Ober My Shoulder', Negro folk song arranged by Bartholomew, 'Bobby Shafto', North Country folk song arranged by Whittaker, and 'The Reaper's Song', by Davidson. The three organizations combined to present 'How Lovely Is Thy Dwelling Place', from Brahms's 'Requiem', and 'Turn Back, Oh Man' by Holst, under the baton of Dr. Cook. The largest audience that has attended an orchestral concert in years enthusiastically received each work.

E. F. B.

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ORCHESTRAS: Novelties Introduced in Manhattan

FIRST of the major orchestras to conclude its New York concerts for the season, The Boston Symphony gave its final pair in Carnegie Hall on March 31 and April 2. A novelty on the first of these programs was the 'second suite from Prokofiev's ballet, 'Romeo and Juliet', Samuel Barber's 'School for Scandal' Overture was introduced locally by the New York Philharmonic Symphony and first performances were given Quincy Porter's Symphony No. 1, with Mr. Porter conducting. Two excerpts from Deems Taylor's 'Peter Ibbetson' were given by John Barbirolli, Howard Hanson, conducting the NBC Symphony, gave his own third symphony.

Emanuel Feuermann completed his cello series with the National Orchestral Association. Other soloists of the fortnight included Robert Casadesus, Joseph Szigeti, Gregor Piatigorsky and Mischa Levitzky. Georges Barrère, Carlos Salzedo and Horace Britt appeared with the Philadelphia orchestra in a first performance of Wagenaar's triple concerto for flute, harp and cello.

The National Orchestral Association presented Anton Bilotti's piano concerto, with the composer as soloist, and Henry MacBride's 'Fugato on a Well-Known Theme'. Mack Harrell, baritone, sang songs by Strauss and Wolf, listed as 'First Time in America', with the training orchestra.

Casadesus Again Soloist with the Philharmonic

The New York Philharmonic-Symphony program for the afternoon of March 20 was the same as that on March 17 and 18, with the addition of Berlioz's 'Rakoczy' March. Robert Casadesus was again soloist in Mozart's Concerto for left hand alone and in Ravel's Piano Concerto in A. The Suite from 'Idomeneo' by Mozart and Ravel's 'Mother Goose' Suite were also repeated. Mr. Barbirolli conducted.

Chavez Again Conducts NBC Symphony

NBC Symphony, Carlos Chavez, conductor. Studio 8H, Radio City, March 19, evening:

Overture to 'William Tell'Rossini
Symphony No. 4, in A Minor, Op. 63.....Sibelius
CiacconaBuxtehude-Chavez
'Danse de la bergere' from the ballet 'Sonatina'Halffter
Three Dances from the ballet 'The Three-Cornered Hat'The 'Neighbors', 'The-Dance of the Miller', 'Danse Finale' de Falla

A program of startling contrasts of style was chosen by Mr. Chavez for the second of his two concerts with the NBC Symphony but he adjusted himself to the different schools represented with a readiness of adaptability that bespoke the catholicity of his sympathies. Following a spirited and dynamic presentation of the 'William Tell' overture he applied himself to Sibelius's Fourth with meticulous attention to detail and nicety of tonal balance. The result was a performance marked by many moments of eloquent beauty, notably in the Largo, rather than by a vital projection of the larger sweep of the work. A certain tentativeness on the part of the orchestra showed itself palpably in various uncertainties in more than one of the choirs.

The conductor's own admirable transcription of the Buxtehude chaconne was played with fine dignity and breadth of style, while the dance from the Halffter ballet, the least interesting music on the program, received an idealizing performance. The most arresting orchestral results of the evening, however, were achieved in the de Falla dances, which were invested with a wealth of brilliant color and animated by an infectious rhythmic swing and sparkingly zestful accentuation in every case. For every number on the program Mr. Chavez dispensed with both score and baton.

Novelties and Soloists at Concert Led by Barzin

National Orchestral Association, Leon Barzin, conductor. Soloists, Mack Harrell, baritone and Anton Bilotti, pianist. Carnegie Hall, March 21, evening.

'Academic Festival Overture'Brahms
'Fugato On a Well-Known Theme'...McBride
(First time in New York)
Songs with Orchestra
'Das Thal', Op. 51.....Strauss
'Prometheus'Wolf
Piano Concerto.....Bilotti
Mr. Bilotti

Of the composers represented on this largely unfamiliar program, Mr. McBride was present to bow after the performances of his 'Fugato on a Well Known Theme'. No one could name the theme though every one knew it. Most people have whistled it at one time or another, particularly when on hikes or marches. Originally it probably was a drum flourish of military purposes. Mr. McBride apparently enjoyed elaborating it into a fairly ingenious contrapuntal structure. His fugato remains something of a musical joke. The applause indicated that the audience shared in his fun.

Mr. Bilotti's concerto took itself altogether seriously. Its four movements, maestoso, allegro, andante and rondo, present a closer kinship to the orthodox concerto, as it existed up to and including the works of Rachmaninoff, than to various



Robert McBride



Mack Harrell



Anton Bilotti

modernistic scores that are called concertos. Without being a show piece of the virtuoso order, it is well written for the solo instrument, particularly in its provision for facile passage work. The scoring is able, if not distinctive. Mr. Bilotti proved himself a pianist of ability and Mr. Barzin backed him up in a performance that enabled the work to state its case clearly and vigorously.

The statement on the printed program that the Strauss and Wolf songs were presented for the first time in America would appear a little hazardous, though no one seems yet to have presented any evidence to the contrary. 'Das Thal', written in the 'Feuersnot' period, boasts the usual Straussian beauty of scoring and in the voice part has a placid and introspective dignity. Though its general level was rather low for Mr. Harrell, resulting in a tone of prevailingly dark color, he sang it smoothly, securely and expressively.

Of contrasting fire and dramatic emphasis was Wolf's 'Prometheus', to which Mr. Harrell brought the requisite intensity of utterance, and a sufficient volume of tone to lift the vocal line above an orchestra that surged in the Wagnerian manner.

Triple Concerto by Wagenaar Given by Philadelphians

The Philadelphia Orchestra, Eugene Ormandy, conductor. Assisting Artists, Georges Barrère, flute; Carlos Salzedo, harp; Horace Britt, 'cello. Carnegie Hall, March 22, evening.

'Poiohla's Daughter'Sibelius
Triple Concerto for flute, harp, 'cello and orchestraWagenaar



Herbert Mitchell

Bernard Wagenaar, whose Triple Concerto was introduced

(First performance in New York)
Mr. Barrère, Mr. Salzedo, Mr. Britt
Symphony in B flat major.....Chausson

Though not essentially a showpiece, the triple concerto which Bernard Wagenaar composed with the particular abilities of Messrs. Barrère, Salzedo and Britt in mind was of first interest at this introductory performance for the manner in which it drew upon the virtuosity of the performers, each of whom had an elaborate cadenza that was partly, at least, of his own contriving.

There are three movements, the first and last in sonata-allegro form, the middle one a cavatina variazioni. Each is written with great technical skill. But the brilliance of the scoring and the ingenuity of the treatment of the solo parts does not sustain throughout the lively interest engendered at the outset—the second and third movements have not the thrust of the first. The performance was an altogether remarkable one, with the orchestra holding its own in competition with the all-star Trio. Mr. Wagenaar, like the soloists, was heartily applauded.

Both the Sibelius and Chausson works were well played, and Mr. Ormandy was to be thanked for bringing again to attention a symphony that merits more frequent hearings.

G.

Szigeti Plays Mendelssohn Concerto With Barbirolli

New York Philharmonic - Symphony, John Barbirolli, conductor. Soloist, Joseph Szigeti, violinist. Carnegie Hall, March 24, evening.

Overture, 'The Corsair'Berlioz
Concerto for Violin.....Mendelssohn
Mr. Szigeti
Symphony No. 1.....Sibelius

Though it had been performed by the orchestra under both Strinsky and Furtwaengler, the Berlioz overture was something of a novelty for most of those who heard it at this concert, a round dozen years having elapsed since it last appeared on a Philharmonic Program. The music builds up to a rousing peroration and on this occasion it contrived to hold interest along the way, without presenting any real challenge to the familiar 'Carnival Romain' and 'Benvenuto Cellini' overtures in which Berlioz employed similar methods and materials. The performance was one of the requisite gusto.

In refinement of style and beauty of tone, Mr. Szigeti's playing of the indestructible Mendelssohn concerto was uncommonly refreshing. The slow movement was poetic without the lush sentimentality that too often takes possession of it. Though brilliantly tossed off, the finale might have possessed a greater measure of unanimity as between soloist and orchestra.

The audience was very enthusiastic and recalled Mr. Szigeti many times. Mr. Bar-

birolli, too, had many bows to make, particularly after the symphony, which was played with vigor, fervor and intensity, if with some hard driving of the brass and with details of accentuation which were, to say the least, open to question.

T.

Piatigorsky Plays Schumann Concerto with Philharmonic

New York Philharmonic-Symphony, John Barbirolli, conductor; soloist, Gregor Piatigorsky, 'cellist. Carnegie Hall, March 26, evening:

Overture to 'Rosamunde'Schubert
Two scenes from
'Peter Ibbetson'Deems Taylor
Concerto in A Minor, Op. 129.....Schumann
Mr. Piatigorsky
Symphony No. 4 in F Minor,
Op. 36.....Tchaikovsky

The appearance of a soloist, a complete change of program for the Saturday evening popular student's concert, and the in-



Gregor Piatigorsky Joseph Szigeti
Soloists with the New York Philharmonic-Symphony in Schumann and Mendelssohn Concertos

clusion of two scenes from an opera by the witty commentator on the Philharmonic's Sunday broadcasts, Mr. Taylor, sufficed to draw a large audience.

Mr. Piatigorsky's contribution was, by virtue of his artistry upon the 'cello, something of a tour de force. The Schumann Concerto is not uniformly interesting or worthy, but Mr. Piatigorsky's performance of it was. He brought all of his technical wizardry to bear upon the music, and to the second movement, marked 'Langsam', considerable of poetry and imagination. His performance evoked a deserved tribute.

The performance of the orchestra under Mr. Barbirolli in the Schubert was deft and warm-hearted, and the players also gave to Mr. Taylor's music a sympathetic reading. The two excerpts performed were, first, the 'Inn Music' from act two, a light-hearted depiction of the theme that accompanies the jovial proprietor of 'La Tête Noire', and the 'Dream Music' from the third scene of the last act, wherein the dream-lovers meet and see themselves again as children. Highly romantic, colorful and containing much poignant writing, this excerpt in particular found a congenial setting in the concert hall. Mr. Taylor bowed from the platform to the sound of a heartening demonstration.

Mr. Barbirolli's conception of the Tchaikovsky Fourth proved musicianly. It was a performance that was kept within emotional bounds to its advantage and the orchestra gave the work golden utterance.

W.

Hanson Conducts NBC Players in His Third Symphony

Howard Hanson, director of the Eastman School of Music of the University of Rochester, conducted the NBC Symphony on the evening of March 26 in a program which included his own Third Symphony in D, played for the first time in its entirety. The first three movements had been broadcast by the Columbia system last September under Dr. Hanson's baton. The concert began with a Concerto Grosso in F Minor by Locatelli. The edi-

(Continued on page 34)

GOOSSENS PROFFERS COMPATRIOT'S MUSIC

Symphony in G Minor by Moeran Given American Premiere by Cincinnati Players

CINCINNATI, April 5.—At the twelfth pair of concerts of the Cincinnati Symphony on March 25 and 26, Mr. Goossens introduced the Symphony in G Minor by his compatriot Ernest John Moeran. This was the first performance in America, the world premiere having taken place in London on Jan. 13 under Leslie Heward.

The composer apparently belongs to no particular school or adheres to no easily recognizable style. Because he happens to speak with an Irish accent in parts of his work does not mean that he need be classified as a nationalist who set out intentionally to write a Celtic symphony for the sake of describing or glorifying the land of his forbears.

Work Is Vital

It is not entirely the Irish-ness which makes the work interesting. Rather it is the manner in which it is put together as well as its undeniable vitality. In short, Moeran has written a magnificent symphony and one that should find favor with the public if conductors will play it.

Of the four movements, the second seems vitally compelling and at the same time the least successful. Although the composer protests a program, this movement suggests the feeling of the place in which it was composed—Valencia Island, County Kerry. One feels the sea.

But Moeran has created a gem of a scherzo, which serves to relieve the intensity of the first movement and the introspective mood of the second. In the first and fourth, broad lyrical second subjects form admirable contrast. After a slow introduction, the finale lights into an Irish jig. Here as elsewhere the composer makes use of the five-toned scale.

By the boldness of the orchestration,

the listener knows immediately that the symphony could only have been written in the twentieth century. A slight influence of Stravinsky may be detected in some of the vociferous climaxes, some of which barely escape being noisy, but fortunately Moeran knew what he was about. Mr. Goossens and the orchestra played the work superbly.

The remainder of the program consisted of Haydn's Symphony No. 93 in D, the Schumann Piano Concerto, in which Charles Naegele played most commendably, and the Prelude to act three of 'Lohengrin.'

FREDERICK YEISER

RECITALS AND CHAMBER MUSIC OCCUPY WINNIPEG

Scottish Choir Gives Annual Program Under Logan—Nino Martini in Program

WINNIPEG, April 5.—The Manitoba Music Teachers' Association, Winnipeg branch, presented Evelyn Eby and Reginald Bedford, in a two-piano recital on March 14.

The United Scottish Choir, Peter Logan, conductor, gave its annual program of Scottish music on Feb. 24 in the concert hall of the Auditorium. The soloists assisting were May Lawson, contralto; John Rowson, tenor; Gladys Eddie, violinist. Evelyn M. Rollins and James Saunders were the accompanists.

The Tudor String Quartet, Valborg Leland and Joseph Sera, violins; Michael Barton, viola; Isaac Mammott, cello, aided by J. Roberto Wood, baritone, with Mary Wood at the piano, gave the program for the Women's Musical Club on Feb. 21.

The meeting of the Wednesday Morning Musicales on Feb. 23 was devoted to the music of Spanish composers. Mme. Engel Lund, folksong singer was the guest artist of the Women's Musical Club on Feb. 28. Ferdinand Rauter was the accompanist.

Nino Martini, tenor, gave the eighth

program of the Celebrity Concert Series on March 5. The auditorium was filled to capacity, and the audience most cordial in its welcome of Mr. Martini on his second visit to Winnipeg. M. M.

Nelson Eddy Gives Recital at Westchester County Centre

Baritone Attracts Capacity Audience to Auditorium in White Plains



Nelson Eddy

WHITE PLAINS, April 5.—Nelson Eddy, baritone, gave a recital at the Westchester County Centre, in the series sponsored by Mrs. Julian Olney, on the evening of March 19. His accompanist was Edward Paxon. The concert was attended by a capacity audience of 6000 that filled all available space in the auditorium and received the singer with great enthusiasm in his only appearance in the Metropolitan area on a tour which began on the Pacific Coast last January.

Mr. Eddy's program included the Bach air 'Good Fellows, Be Merry' from the 'Peasant Cantata', Schubert's 'Ständchen', Wolf's 'Er Ist's', Marschner's air 'An jenem Tag', Legrenzi's 'Che fiero costume', Tosti's 'Ricordi di me', Massenet's 'Promesse de mon avenir', and in English, Clarke's 'The Blind Ploughman', Carpenter's 'Her Voice', and Michael Head's 'My Sword for the King' as well as many encores, which he was obliged to add to the printed program.

Summer Group Offers Courses Here and Abroad

The "Groupe Estival" (Summer Group) of music study, established in Paris by Katherine Ruth Heyman in 1928, will hold its session this year from Aug. 1 through Sept. 12. The American extension of the Groupe Estival, with similar courses, offers a semester in New York of eight weeks, opening on April 1, and in Chicago of four weeks from June 6, with elective courses of from six to eight hours a week.

Institute of Musical Art Offers Degrees

The Institute of Musical Art of the Juilliard School is to offer a program of study leading to the degrees of Bachelor of Science and Master of Science with a major in music for next fall. This will be available in all departments and the new catalogue contains details. High school and college transcripts of work together with applications for admission must be submitted before September 1.

DALLAS SYMPHONY CONCLUDES SERIES

Brahms and Wagner Share Final Program Led by Jacques Singer

DALLAS, April 5.—The short season of the Dallas Symphony closed on March 22 with a program which opened with the Symphony No. 4, in E Minor, by Brahms, given a splendid reading under the capable baton of Jacques Singer.

After intermission the following Wagner excerpts were given: Vorspiel und 'Liebestod' from 'Tristan and Isolde'; 'Siegfried's Death March', the 'Entrance of the Gods into Valhalla', and 'Ride of the Valkyries.' All were performed with fine musicianship and at the close of the program the conductor received prolonged applause in which the orchestra of seventy-three men and women shared.

Two programs for children were given by the orchestra on March 26, the compositions including Scherzo and Finale from the Fourth Symphony of Tchaikovsky; 'Nutcracker Suite', by Tchaikovsky; 'Valse Triste', by Sibelius; 'Red Poppy', by Glière, and Second Rhapsody by Liszt.

Preceding the programs, the conductor gave a demonstration of the various instruments played by the members of the orchestra. An added attraction was the massed singing by the audience of 'Eyes of Texas', 'Frère Jacques', and 'America'.

All the programs were given at McFarlin Memorial auditorium. Officers of the Dallas Symphony, under whose auspices the orchestra functions are: Arthur L. Kramer, president; Harold J. Abrams, vice-president; Mrs. Ella Pharr Blankenship, secretary R. G. Soper, treasurer; Mrs. C. P. Adams, assistant treasurer.

Plans are being made for a longer season next fall and winter, beginning in November; six regular subscription concerts to be given in pairs. Mr. Singer has been re-engaged for three seasons, and the budget increased to take care of added expenses.

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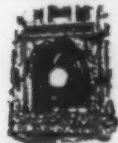
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CLEVELAND MEN PAY QUAKER CITY VISIT

Rodzinski Conducts Orchestra In Contrasted Program— Local Groups Heard

PHILADELPHIA, April 5.—The Cleveland Orchestra, Artur Rodzinski conducting, appeared under Philadelphia Forum auspices before a large and enthusiastic audience in the Academy of Music on March 24, in its first concert in Philadelphia. A substantial program offered Bach's organ Toccata and Fugue in D Minor, transcribed by Julius Wertheim, Brahms's Symphony No. 4 (Respighi's 'Old Airs and Dances for the Lute', and Strauss's 'Dance of the Seven Veils' and 'Till Eulenspiegel's Merry Pranks'. This program enabled Dr. Rodzinski to display his fine capacities as an interpreter and the orchestra to show its admirable ensemble and responsiveness.

The Philadelphia Civic Symphony provided a finely-performed Beethoven-Wagner concert in Irvine Auditorium, University of Pennsylvania, on March 27, with Fritz Mahler as able guest-conductor. Beethoven's 'Egmont' overture and A Major Symphony were soundly set forth, but Mr. Mahler and the orchestra were at their best in the Wagner Prelude to Act 1 of 'Lohengrin', 'Venusberg Music' from 'Tannhaeuser' and the Prelude and Love-Death from 'Tristan und Isolde'. A large audience tendered the visiting conductor an enthusiastic reception. The orchestra was heard in the same hall on March 31, under J. W. F. Lemman, resident conductor in Brahms's 'Academic Festival' overture, Tchaikovsky's 'Romeo and Juliet' and works by Grieg, Mendelssohn, Sibelius and Borodin. Soloists were Virginia Kendrick, and Helma Nitzsche, dancer. Waldemar Giese, contrabass player, was soloist with the orchestra, Mr. Le-

man conducting, in Mitten Hall, Temple University, on April 3. Mr. Giese, a member of the Philadelphia Orchestra, manifested a remarkable technique. The Dragonetti concerto was given with a new orchestration recently completed by Otto Mueller, Philadelphia composer. The chorus of the Russian Church of the Holy Virgin was heard in works by Tchaikovsky with orchestra and in an a cappella group, Simeon J. Fetchina conducting.

The Italo-American Philharmonic, Guglielmo Sabatini conducting, gave the final concert of its eighth season in the Manufacturers and Bankers Club auditorium on March 27, the Mary Biney Montgomery Dancers being seen in the first performance of 'Alice in Wonderland' to music by Forsythe and in dances to music of Bach and Bizet. The program also brought Eugene Settani, young violinist, in the Mendelssohn Concerto. Other works included a pleasing Sinfonia in D by J. C. Bach and Mr. Sabatini's 'Fuga nel Modo Classico' for string orchestra.

The Philadelphia Music Center String Orchestra with Sylvan Levin conducting, played in the Center auditorium on March 27 and April 1. The program listed Bach's third Brandenburg concerto, the Adagietto from Mahler's Fifth Symphony, a Concerto for String Orchestra by David Evans, contemporary British composer, and numbers by William Strasser, Harvey Gaul, and Sibelius.

The Women's Symphony Orchestra, J. W. F. Lemman conducting, played works by Dvorak, Granados, Chabrier, Strauss, and others at a concert in Bethany Auditorium on March 29. Assisting soloists were Martha Kalms, soprano, and Vincent Parkinson, baritone, heard with orchestra and in groups with piano accompaniments by Gertrude J. Funk and Isabelle Strouse.

WILLIAM E. SMITH



De Barron

Nicholas Massue

MASSUE AGAIN TO SING AT THE METROPOLITAN

Re-Engaged for Entire 1938-'39 Season
—Will Also Appear with the
San Francisco Opera

Nicholas Massue, tenor, has been re-engaged by the Metropolitan Opera for the entire season of 1938-'39. In addition he will also sing in both Los Angeles and San Francisco with the San Francisco Opera Company.

He has given concerts in many cities in the United States and Canada and has been heard on commercially sponsored broadcasts. He has also sung in the performances broadcast from the Metropolitan Opera on Saturday afternoons of 'Otello', 'Rosenkavalier' and 'Lucia'. His repertoire includes, besides others, the roles of Cassio in 'Otello', 'The Tenor' in 'Rosenkavalier', Ashton in 'Lucia' and the Duke in 'Rigoletto'.

Mr. Massue was born in Varennes, Quebec, Canada. He made his debut in Italy in 'Rigoletto' in 1931 and has sung at La Scala in Milan, in the Naples Opera House, at Locarno, Vienna and Riga.

Toscanini Honored by Musicians' Union

The Associated Musicians of Greater New York, Local 802, conferred honorary life membership upon Arturo Toscanini recently. A gold card accompanied by an illuminated parchment recording the unanimous resolution of the musicians was sent to the maestro. Mr. Toscanini will receive the documents personally in Palestine on April 12.

Rethberg to Open Season in Buenos Aires

Elisabeth Rethberg, soprano of the Metropolitan Opera, will appear at the opening of the season in Buenos Aires on May 17 as Aida in the Teatro Colon. After her appearances there, she will go to Europe for other operatic and concert engagements, returning to America in September to sing with the San Francisco and Metropolitan Opera companies.

Walter Mills, Baritone, Appears

Walter Mills, baritone, gave recitals on March 29 and 31 at St. Elizabeth's College in Convent, N. J., and at the Connecticut College for Women in New London.



Liszt's piano in Wagner's Haus
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MUSIC: Sacred Songs and New Oratorio Are of Interest

MANY NEW SACRED SONGS FROM VARIOUS SOURCES

NEW sacred songs have come from various publishers and in most instances they are worthy additions to the existing literature of their classification. As is fitting, the predominant characteristic is simplicity and



R. H. Woodman

directness of treatment—in almost every case the composer has eschewed every device smacking of flamboyancy. One of the noteworthy examples of an impressive setting for a scriptural text is provided by 'I Look for the Lord' by R. Huntington Woodman, the words being taken from the 130th Psalm, a sacred song of unusual nobility of musical utterance. The voice part is of notable simplicity, while the mellow harmonization and the smooth and dignified organ accompaniment alike bespeak the craftsmanship of a richly experienced musician. Written for a medium or low voice, it is published by the H. W. Gray Co.

Another of the most important of these novelties and one of the most interesting to musicians is 'An Evening Prayer', based on Tallis's Canon, by Graham Godfrey, with words by Samuel Longfellow. Making use in this way of the sixteenth century English composer's famous canon was something of an inspiration and an eminently churchly song of chaste musical contour is the result. It is published by Boosey, Hawkes and Belwin, and the same firm has also brought out one each by May H. Brahe and George L. Miller and two by May Van Dyke. All of them are issued in two keys.

Miss Brahe's 'Keep Thou My Heart', with words by Edward Lockton, has a roundly curved and ingratiating vocal line and a suitably devised chordal accompaniment, and 'Tranquility', for which Mr. Miller wrote both words and music, is also a sincerely conceived song with a fittingly dignified accompaniment supporting its straightforward line. A printer's error to be corrected occurs in the phrase "as Thou would pray", which, of course, should be "wouldst". In accordance with her established custom Miss Van Dyke, who has gained the reputation of being one of the most prolific writers of songs of this nature, has drawn her texts from the Bible for both 'Set a Watch Before My Mouth' and 'In the Beauty of Holiness'. The former has the advantage of the more varied text, then in the latter the dotted note at the beginning of the first group of triplets in each measure of the tripled stretches of accompaniment scarcely enhances the dignity of the instrumental part, which is otherwise simply designed.

With 'The Lord Is My Shepherd' Jacques Wolfe and the publishers, G. Schirmer, Inc., have added one more to the existing settings of the Twenty-third Psalm. It is a more brilliant conception than is usual with a text of this kind,

with the climactic possibilities amply realized and with a sonorously imposing finale, and it will undoubtedly appeal to singers as vocally grateful. The line is generously expansive and the elaborate accompaniment intensifies its dramatic character. It is published both for high and for low voice.

'Show Me My Task' by Harry Wooler and 'O Love of God' by Harry Hale Pike are the publications of D. L. Schroeder. The first, a prayer, is a devotionally felt and effective musical expression of a little poem by the Rev. B. V. Tippett, while the second is a similarly suitable setting of verse of worshipful sentiment by Horatius Bonar. These are issued in three keys each.

'Perfect Man', 'Eternal Love', 'The Healing Christ' and 'Unchanging Truth' are the titles of four songs by W. H. Pfarrer, with words by John Carleton expressing metaphysical philosophy, published by Whaley, Royce & Co. of Toronto (New York: Boosey, Hawkes and Belwin). The music, unfortunately, is ineptly written, containing many instances of misplaced accents.

COUNTRY SONGS OF VERMONT ADDED TO FOLK-SONG SERIES

MORE fuel is added to the fire of the burning interest in the folksong literature of America with the publication of 'Country Songs of Vermont', collected by Helen Hartness Flanders and provided with piano accompaniments by Helen Norfleet. The collection constitutes Set 19 of the American Folk-Song Series issued by G. Schirmer, Inc.

The collection embraces both songs that can boast indubitable folk-song lineage and others of local origin somewhat more recent than seems to be required of those in the traditional folk-song category. The investigating folklore enthusiast will discover here local variants of folk-songs known in other sections of the country in different versions. As Mrs. Flanders points out, the great source-book of folk-music of English and Scottish ancestry is the collection of 'Child's Ballads', consisting of some 305 folk-songs assembled by Prof. Francis James Child and occupying with their many versions five volumes in all. Since that remarkable work has shown how radically different various versions of the same ballad frequently are it is not surprising to find here a version of 'The Cherry-Tree Carol' totally unlike some of the other known versions, such as the Kentucky version, for instance, or to recognize in 'Fair Mary' the 'Willie of Winsbury' that is Number 100 of the Child Ballads. Then 'Andrew Bardeen' appears as Number 167 in that collection and 'King Henry Fifth's Conquest of France' as Number 164.

While the model character found in most versions of this country's heritage of folk-music of mainly Anglo-Scottish origin seems to have disappeared from most of the songs used here it is readily apparent in 'The Golden Willow Tree'. A few others end characteristically on the supertonic or a drop to the dominant. Included besides those already mentioned are 'John Barleycorn', 'The Bailiff's Daughter', 'The Farmer's Son', 'Two Dukes', 'Three Jolly

Boochers', 'On the Banks of Sweet Loch Rae', 'James MacDonald', 'The Squire of Edinboro Town', 'Lakes of Col Fin', 'The Noble Skewball', 'The Yorkshire Bite', 'The White Captive, or Amanda and Albin', 'Western Rangers', 'The Wisconsin Emigrant', 'The Old Maid Song', 'In the Days of 'Forty-Nine', 'The Dying Sergeant', 'Botany Bay' and 'The Young Counselor'. Irish origin is claimed for 'The Noble Skewball', while 'The Squire of Edinboro Town', 'On the Banks of Sweet Loch Rae' and 'The Cherry-Tree Carol' are also given as they were learned in Ireland seventy years or more ago.

In a few instances Mrs. Flanders not only "collected" the songs, that is, recorded them on a dictaphone as sung for her by old Vermont residents, but also transcribed them from the wax record. For others the transcribers were George Brown, Elizabeth Flanders, Phillips Barry and Heinrich Gebhard. The text of each song is prefaced with an interesting paragraph of either historical data or comment regarding the person from whom it was obtained.

NEW ORATORIO BY DETT WORK OF STRONG APPEAL

SEVERAL performances, either already given since its release to the public or scheduled for the coming year, attest the power and appeal in the music of R. Nathaniel Dett's new oratorio 'The Ordering of Moses', a J. Fischer & Bro. publication. Choral-ly the work offers exceptionally grateful opportunities to a well-trained mixed body of singers, and while none of the solo parts is very extended the music assigned to all of them is of a distinctly individual character. The writing reveals a noteworthy expansion on the part of the composer in manner of expression and compositional technic.

Basing his text on the Scriptures and folklore, Mr. Dett is at pains to explain at the outset that the Moses here depicted is not the Moses familiarized to us by the other arts, and especially not he of Michelangelo's famous work, but, rather, it is the young man Moses, a simple shepherd on a hillside. Hence, the solo music for him is given to a tenor. Of the other soloists the soprano represents Miriam; the alto, the Voice of Israel, and the baritone, the Word. Mr. Dett seems to have resorted to the treasury of Spirituals in only one instance, the use of 'Go Down, Moses', but this he develops into one of the important choral numbers of the work. Another extended section of uniquely effective writing is the 'March of the Israelites', sung throughout on the syllable "Ah" for thirteen pages, given out first by the altos, followed by the tenors, and then taken up by all the voices.

The purely instrumental parts are all admirably conceived. The Introduction's suggestions of idiomatic Spiritual rhythm are echoed again in the beautiful Meditation and even at the end of the descriptive interlude 'The Egyptians Pursue'. The fine closing chorus achieves a thrilling climax with the solo tenor and soprano alternating in high chanted lines with a liturgical twist at the end against the exultant rejoicing of the massed voices.

NEW SERIES FOR ORGANISTS IS BEGUN BY ENGLISH FIRM

WITH Harry Wall as editor a new series of organ pieces under the general title 'Organ Repertory' has just been auspiciously inaugurated by the London firm of Leonard, Gould and Boltler, represented in New York by Edward Schuberth & Co. The choice of the first three numbers augurs well for the subsequent development of the series.

'Holsworthy Church Bells' by S. S. Wesley

(1810-76), the first on the list, has a refreshing theme that is a combination of hymn and pastorate, which is treated as an 'air varied', as the sub-title has it. The second, a Scherzando in A by Joseph Haydn, is taken from the composer's C Sharp Minor Sonata for the harpsichord but it carries its gay and blithesome mood over to the organ with singularly convincing effect. It requires agile fingers in the right hand but is otherwise easy, the pedal part, limited practically to two short figures frequently repeated, being still simpler than that of the Wesley piece. Somewhat more exacting is the Sonata in D by Baldassare Galuppi (1706-85), which is nothing else than three movements of the composer's sonata in that key for harpsichord. This is beautiful music by the Italian master who inspired a Browning poem, the organesque Adagio adjusting itself to the new medium with special grace.

AMERICAN WOMAN COMPOSER WRITES NEW VIOLIN SONATA

WITH her new Sonata in D for Violin and Piano, Mana-Zucca has placed to her credit the most substantial work musically that she has yet written. It is her Opus 132 and it is published by

Carl Fischer, Inc.

The work is in the usual three movements and bears testimony to the resourcefulness in technic that this American composer has developed. Perhaps, at this, the writing is somewhat too facile and the material might have a greater inherent strength if not so readily malleable, but, accepting the fact that they are not all absolutely devoid of suggestions of a salon-ish element, the generously curved themes engage the interest.



Mana-Zucca

The opening movement begins promisingly with a subject of dramatic sweep and it ends on a broad, slow statement of the first strophe. In the meantime a second subject of sufficient contrast has been introduced and the material has been skillfully developed. There follows a moodful Andante in D Minor, and then an agitated theme ushers in the final Allegro. The second theme of this movement really harks back to the main theme of the Andante and is used as a tranquilizing influence at the end for a pianissimo close. The violin part is well handled and as a pianist first of all the composer has lavished affectionate care upon the piano part and has written it with a keen ear for colorful sonority.

BRIEFER MENTION

Solo Voice:

'In Love, if Love be Love'; 'Little Polly Flinders', by J. Michael Diack. The first is a good setting of Tennyson's poem, with an attractively turned line and an effectively insistent accompaniment. Two keys. The second, a new setting of an old rhyme "with apologies to Mozart", cleverly and humorously suggests a Mozart aria in the shape of the line, the treatment of phrases, and so on, paralleling in that respect Mr. Diack's setting of 'Little Jack Horner' in Handelian style (London: Paterson's Publications. New York: Carl Fischer).

'Pretty Saro', 'Dearest Billie', 'Jack o' Diamonds', 'Little Mawhee', collected by Susannah Wetmore and Marshall Bartholomew and arranged with piano accompaniments by Mr. Bartholomew. Four of the most appealing of these compilers' collection of fourteen 'Mountain Songs of North Carolina', now issued separately (G. Schirmer).

'The Sea Gypsy', by Earl Roland. A good, vigorous setting of a poem by Richard Hovey, more especially for a man singer (Summy).

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Columbia Opens Seidl Memorial Exhibition

NEW YORK PLAYERS IN HARTFORD VISIT

Original Manuscripts, Scores, Note-books, Letters and Other Material Are Shown in the Library Building

On March 28, the fortieth anniversary of the death of Anton Seidl, the Hungarian conductor, friend of Wagner and leading interpreter of the music dramas in New York from 1885 until his death, Columbia University formally opened a memorial exhibition of scores, manuscripts, books and music from its Seidl collection. The objects will remain on view in the new library until April 30.

Some years after Seidl's sudden death in 1898 at the age of only forty-eight, a group of his friends presented his private library containing about 1,100 scores and parts to the university. Julius Holz, a close friend of the conductor, and Seidl's widow augmented the collection with manuscripts and other material. Mr. Holz, a member of the *Staats-Herald* Corporation, was the guest of honor at a luncheon given by the Music Department at the opening of this exhibition. The gifts include musical autographs, diaries, articles, letters written to Seidl by famous musicians and by Cosima Wagner and her children, full scores of Wagner operas, programs and photographs.

Of special interest in the collection are two notebooks kept by Seidl when he was a member of the "Nibelungenkanzlei", the group of young artists Wagner assembled in Bayreuth to prepare the first performances of the Ring in 1876. These contain notes on the stage action, names of the casts and other information. On exhibition are the autographs of his two articles on conducting, his score of Wagner's "Trauersymphonie" of 1844 done from the composer's sketches, and his orchestral arrangements of Grieg's "Norwegian Suite", two ballads by Loewe and



Anton Seidl

manuscripts of several other works.

Several of the scores and parts in the Columbia collection show the cuts which Seidl made in the Wagner operas, and in some of them he wrote the names of his singers opposite the casts. An autograph letter from Henry T. Finck in German, asking for aid in the compilation of his Wagner biography, bears witness to the position of high authority held by Seidl in all matters relating to Wagner, of whose household he was a member for six years.

Herliczka Conducts Trieste Orchestra

TRIESTE, March 25.—Gertrud Herliczka conducted the Trieste orchestra on March 14 in a program which included Enrico Bormioli's *Allegro da Concerto* with the composer as piano soloist, and A Semprini's 'Rapsodia Spirituale', with the composer and Mr. Bormioli as piano soloists.

Barbirolli Leads Philharmonic in Memorable Concert—Pons Gives Recital

HARTFORD, March 30.—The curtain has already fallen on this city's season of major music, but the annual anguish of parting was made exceptionally sweet this year by the memorable concert by John Barbirolli and the New York Philharmonic-Symphony, who closed the Bushnell Memorial series on March 15.

Concert-goers who heard Barbirolli in his first local appearance last year received mixed impressions of his methods and merits, and during the week before his return this season, arguments flared anew in the musical market-place. Two hours of the most miraculous interpretations of the Beethoven 'Pastoral' and excerpts from Weber, Delius and Mendelssohn, and a stunning presentation of the Elgar 'Enigma Variations', had the triple effect of providing the season's finest concert, erecting a triumphal arch to Barbirolli and his orchestra, and forever canonizing him among the city's blessed conductors.

Hartford's other all-star series, the Kellogg Sunday Afternoon concerts, also took wing on March 6 when Lily Pons again excited her perennial enthusiasts with her skill as a vocal aerialist. She sang no less than seven songs about birds, and the suggestion has been made that since Mr. Kellogg has not listed her for next season, she be promoted by the local Audubon group. Three songs by Debussy and Ravel were excellent offerings, but the Brahms and Gluck had much better been left unattempted.

Mozart Is Well Sung

The much heralded event of a third opera in one season has left the city somewhat bewildered as the additional opera turned out to be the Salzburg Guild's 'Cosi fan Tutte'. We are still a musically young city where opera is always referred to as "grand" and comes trailing clouds of awe, and the lack of fulsomeness in Mozart—compared to Verdi and Wagner—plus the greatly different style and absence of famous names, all seem to have added up to a somewhat indeterminate total. Actually the performance was sparkling and delicious, and admirably sung, a fragrant chapter for the more awe-promoting muse of opera.

This folding of tents and furling of banners leaves the Hartford Symphony the conservator of our musiculture, and if they serve as faithfully as they did in the concerts of Feb. 27 and March 13, we shall have music wherever they go through April. In the former, Mischa Elman played the Concertos in A Major, G Minor and D Major by Mozart, Bruch and Tchaikovsky with positive brilliance and so inspired the orchestral strings that they completely outdid themselves, giving one of their

best performances. Leon Barzin led the orchestra, and his native musicianship together with his many associations with Elman contributed inestimably to the results.

Jepson Heard as Soloist

It was inevitable that Helen Jepson should sing 'Ah, fors' e lui' as soloist on March 13, and that she should receive infinite applause for it and her 'Manon' and 'Louise' excerpts. Moshe Paranov, pianist and dean of the Hartt School of Music here, took the orchestra through a sound and sensible performance of the C. P. E. Bach Sinfonia No. 3 in C, Mozart's 'Haffner' Symphony, Rubin Goldmark's 'Negro Rhapsody', Strauss and Falla dances. It was, I think, the first Mozart symphony in Bushnell Memorial auditorium since its building in 1930. Too late for inclusion in this correspondence are the joint recital by Harold Berkley, violinist, and Marion Kahn Berkley, pianist, of New York, on March 31; the appearance of the Augustana Choir on the same night, and the exposition of (East) Indian music by Malcolm Pitt, professor of Indian Religion and Culture at the Hartford Seminary Foundation, on April 1.

T. H. PARKER

Earle Spicer Sings at Lotos Club

Earle Spicer, baritone, sang at the Lotos Club on Feb. 22 at a dinner given in honor of Governor A. Harry Moore of New Jersey.

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ARRESTING WORKS ON CHICAGO PROGRAMS

Roussel 'Fête', Goldmark Concerto, Holst Suite and Poem by Scriabin Played

CHICAGO, April 5.—Alexander Brailowsky was soloist with the Chicago Symphony in the pair of Thursday-Friday concerts on March 31 and April 1. At that time the baton was in the hands of the associate conductor, Hans Lange. The program was as follows:

Overture to 'The Corsair'.....Berlioz
'Pour Une Fête de Printemps', Op. 23.....Roussel
(First performance in Chicago)
Concerto for Piano in C Minor, Op. 44.....Saint-Saëns
Symphony No. 4 in E Minor, Op. 98.....Brahms

Mr. Brailowsky's fingers are agile and forceful and in their action they are straight to the point. But his view is large enough to accommodate the romantic aspects of the work and although some of his best playing was that applied to the grandeur of the first and last movements, the Andante was clean in its perception. There was one of the best houses of the season to hear him and excited applause mingled with "bravos."

Roussel Work Too Scholarly

Mr. Lange began the evening with the Berlioz 'Corsair' Overture, giving it pace and alternate lightness and insistence while the progress of its long slow theme was heavenly. The Roussel 'Pour Une Fête de Printemps' was a first Chicago performance. Its celebration is a little too scholarly to be called festivity and there is in its nervous, self-conscious activity something of the determined abandon of a pedant. Nevertheless the orchestra played beautifully throughout.

Following the intermission came the Brahms Fourth Symphony, a triumph for Mr. Lange and his forces.

Georges Enesco's appearance with the orchestra at the brace of concerts of March 24 and 25 was in a three-fold capacity, as soloist, conductor and composer. As soloist he chose the Mozart violin concerto in D of doubtful authenticity, while as conductor he took over the baton from Dr. Stock to direct his own E Flat Symphony. The program was:

Overture to 'The Bartered Bride'.....Smetana
'Le Chasseur Maudit'.....Franck
Violin Concerto (Köchel 271a).....Mozart
Symphony in E Flat.....Enesco

Mr. Enesco's versatility is certainly the prolongation of a phenomenon which has almost died out in these times and his conscientious and successful manipulation of each of its three phases arrives at an astonishing total. In setting forth the Mozart he favors its more intimate aspects and his playing has exceptional charm and an appealing gravity.

The Enesco symphony contains Slavonic idioms and one or two odd side-glances at 'Tristan' but above all it is a fresh and fertile score, sober but vari-



Alexander Brailowsky, Who Played the Saint-Saëns Piano Concerto in C Minor in Chicago

ously colored, and prodigiously melodious. All these elements were emphasized in a vigorous reading by the composer.

Dr. Stock opened the program with the alert and glittering Smetana overture and continued it with a splendid performance of the Franck symphonic poem, which, without his transfiguring attention, would be old-fashioned.

Milstein Plays Goldmark

The preceding Tuesday (March 22), Dr. Stock again conducted and Nathan Milstein was heard in the Goldmark Violin Concerto. The program:

Symphony No. 3.....Brahms
'L'Oiseau de Feu'.....Stravinsky
Violin Concerto.....Goldmark

This was Mr. Milstein's third appearance here this season, but on this occasion the work he had selected was not of monumental proportions. If the concerto makes no pretense to a gigantic universality, it is nevertheless extremely beautiful, especially in Mr. Milstein's hands. The bewitching ideas that make up its texture flowed with a gleaming onrush through this interpreter, who pointed them with such magnificent and definitive statement that it seemed only he could make them fully articulate.

Brahms is one of those specialties of Dr. Stock's that it is an experience to hear and the third symphony emerged under his baton towering with the splendors that are its right. Preceding the intermission was the 'Fire Bird' Suite, whose catalogue of attitudes, ranging from the mysterious to the tender and the barbaric, tests any orchestra tonally and found this one particularly worthy.

Succeeding the breath-taking debut of Casadesu the week before, Milstein's performance of the Beethoven concerto on March 17 and 18 continued the extraordinarily high level reached on the first occasion.

Overture to 'The Barber of Bagdad'.....Cornelius
'The Steppes of Central Asia'.....Borodin
'Beni Mora', Op. 29, No. 1.....Holst
'Prometheus'.....Scriabin
Piano: Jane Anderson
Violin Concerto.....Beethoven

With the exception of the Brahms, there is probably no other concerto that draws more extensively on the amazing resources that are Milstein's and surely when he re-creates this miracle of

sound-architecture, it is an achievement whose remembrance is to be treasured. Never before had he played here with such perfection and never before had the qualities that compose this idolized figure found such Olympian expression as in the Beethoven concerto.

Milstein was recalled again and again to the platform, until he consented to play as an encore the Bach Chaconne, compelling all attention throughout the fifteen minutes or so required for its playing.

Also on the program were the Holst 'Oriental Suite', which is a collection of banalities, and the Scriabin 'Prometheus', superbly performed by Dr. Stock and the orchestra. **GEORGE PRATT**

ORCHESTRA ENDS ROCHESTER SERIES

Iturbi Conducts All-Wagner Concert With Harshaw as Soloist in Year's Finale

ROCHESTER, April 5.—A capacity audience greeted the last concert of the season by the Rochester Philharmonic, which José Iturbi conducted in the Eastman Theatre on March 17. Margaret Harshaw, contralto, was soloist on the all-Wagner program. The orchestra played unusually well, and Miss Harshaw's warm, mobile voice won her an ovation, which she shared with orchestra and conductor.

The Rochester Civic Music Association is now in the midst of its campaign to raise next year's budget of \$85,000.

Dr. Howard Hanson, director of the Eastman School of Music, conducted the Rochester Civic Orchestra in a concert on March 24 with seniors of the school as soloists. They were Ruth Taylor, pianist, Dorothy Knight, soprano, Gerald Ingraham, baritone, John McGrosso, clarinetist, Catherine Crozier, organist, Frederick Marsh, trombonist, and Charles Gigante, violinist.

MARY ERTZ WILL

BUDAPEST QUARTET IN ROCHESTER RECITAL

Chamber Series Nears End—Hanson Lectures—Students Appear In Concerts

ROCHESTER, April 5.—The Budapest String Quartet played works by Haydn, Debussy and Beethoven in Kilbourn Hall on March 22 before a very cordial audience. Their masterly interpretations brought many recalls.

On March 21, a senior recital in the hall presented Mary Williams, soprano, Douglas Danfelt, clarinetist, and Albert Astle, percussion player. The hall was well filled. Dr. Howard Hanson, director of the Eastman School, lectured in Kilbourn Hall on March 16 under the auspices of the Women's Committee of the Rochester Philharmonic, the proceeds going to the endowment fund. He spoke on Italian opera.

The local chapter of Sigma Alpha Iota, national music sorority, gave a concert in Kilbourn Hall on March 14. The visit of the Metropolitan Opera Company in Rochester is set for April 11, with Dusolina Giannini and Giovanni Martinelli appearing in 'Aida'. **M. E. W.**

INDIANAPOLIS HAILS LIST OF PREMIERES

Feuermann Is Soloist on Program New to City, with Sevitzyky Conducting

INDIANAPOLIS, April 5.—The Indianapolis Symphony, Fabien Sevitzyky, conductor, gave three fine concerts on March 13 and on March 18 and 19. The program for the subscribers' series was as follows:

Suite from the Dramatic Music.....Purcell-Barbirolli
Concertstueck.....Weber
Suite from the Opera 'Peter Ibbetson'.....Deems Taylor
'La Donna Serpente' (Second Suite).....Alfredo Casella
Variations on a Rococo Theme.....Tchaikovsky
'Daphnis and Chloe' (Second Suite).....Ravel

Every work on the program was heard here for the first time. Deems Taylor's suite won enthusiastic applause from its hearers. The work was received only ten days prior to the concerts, but the manner in which it was played reflected careful preparation. It will always be welcomed on these programs. The soloist, Emanuel Feuermann, was welcomed most warmly. In Weber's 'Concertstueck' and Tchaikovsky's 'Variations on a Rococo Theme' he revealed consummate art, a tone of luscious beauty, technical clarity and profound musicianship. They won for him an ovation long to be remembered. Ravel's 'Daphnis and Chloe' music served as a brilliant and exciting finale. Mr. Sevitzyky and the orchestra received hearty tribute after each work.

'Pop' Concerts Well Attended

The popularity of the 'Pop' concerts is assured. Each audience has grown in size and at the fourth concert on March 13 the Murat Theatre was filled. Mr. Sevitzyky's program included the Overture to 'Oberon' by Weber, two movements from the Haydn C Minor Symphony, No. 2, Brahms's Hungarian Dances, Nos. 5 and 6, Gershwin's 'Rhapsody in Blue' with Harold Triggs in the solo piano part, the Saint-Saëns 'Tarantelle for Flute and Clarinet' played by James Hosmer, flutist, and Julio Mazzocca, clarinetist, and Tchaikovsky's familiar 'March Slave'. The soloists, James Hosmer and Julio Mazzocca, gave a fine performance. Mr. Sevitzyky, who fell into the jazz spirit, told the audience he would repeat the 'Blues'. Mr. Trigg was recalled several times.

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N. Y. Federated Music Clubs to Meet in Binghamton

Tenth State Convention to Occupy Three Days in April—Music Festival to Be Held in Conjunction with Meeting

BINGHAMTON, N. Y., April 5.—The tenth biennial convention of the New York Federation of Music Clubs, Mrs. John McClure Chase, president, will be held in Binghamton from April 20 through April 23. Mrs. Edgar Stillman Kelley, former president of the National Federation of Music Clubs, is chairman of the committee in charge of the program, while Mrs. William B. Thomas of Binghamton is general chairman in charge of local arrangements. The Harmony Club will be the hostess organization of the convention.

Of particular interest is the music festival to be held in conjunction with the convention, in which ten of New York's best known choral groups with an aggregate membership of 400, and approximately forty speakers and soloists, including Metropolitan Opera artists, composers, conductors and lecturers of nationwide note, will participate. Also featured on the program are the showing of a musical film, and concerts by the Civic Symphony under William D. Sabin and by the Georgetown Central School Band under Burton E. Stanley.

Junior Clubs Finals to Be Held

For the first time in the history of the state the finals of the district contests of the Junior Music Clubs will be held at the Federation convention on a day especially set aside for junior events. Supplementing the wide variety of concerts and musicales will be a series of discussion forums devoted to special subjects of musical importance such as music education, composition, and choral problems, and a luncheon for presidents and counselors of music groups.

The gala event of the four-day convention festival will be the banquet to be held in the ballroom of the Hotel Arlington on April 21. Mrs. Chase will preside and the banquet will open with a Choral Grace sung by the Harmony Choral of Binghamton. Speakers will include A. Walter Kramer, president of the Galaxy Music Corporation; Dr. Nikolai Sokoloff, former conductor of the Cleveland Symphony and now director of the Federal Music Project, and Dr. John Warren Erb, director of the symphonic department of the New York University School of Music, who was recently appointed conductor for the national chorus now in the process of formation by the National Federation of Music Clubs. The banquet will also present the Kalurah Chanters, a group of twenty-two male singers under J. Emery Kelley.

Plans for the music festival include in a day-by-day schedule, the following events: On Wednesday, April 20, a Forum Luncheon with Mrs. William B. Thomas presiding, opening with a Choral Grace sung by the Cecilia Trio of Brooklyn and featuring as speakers Geoffrey O'Hara, composer and choral director; Ethel Peyser, lecturer, music critic, and author of the recently published 'House That Music Built', and Helen Kaufman, contributor to numerous periodicals and author of 'From Jehovah to Jazz'; at 3:00 p. m. a musical film, 'The Beethoven Concerto', will be shown; and in the evening, be-



C. Maillard Kessler
Mrs. John McClure Chase,
President of N. Y. Federation

ginning at 8:00 o'clock, a Choir Festival at the First Presbyterian Church will be held featuring a massed chorus of 300 voices under William J. Gomph, conductor of the Buffalo Women's Choral and Director of the Triple Cities Festival Chorus, and Herbert Stavely Sammond, composer and conductor of the Morning Choral of Brooklyn and of the Oratorio Society of Flushing. Also participating will be the Alumni Choristers, an a cappella group under Ray Hartley, director of music at the West Junior High School, Binghamton. Featured soloists will be Felix Mendelssohn, 'cellist, and Lois Bannerman, harpist.

Vocal Ensembles Listed

On Thursday, April 21, following a procession of club presidents at 11:30 A. M., a musicale is scheduled in which the Norwich Choral of mixed voices, under Mrs. Lena Manley Flanagan of Norwich, and the Cecilia Trio of Brooklyn will participate, with Edna Lambert, contralto, and Alcinda Midjo, violinist, as special soloists. Mrs. E. H. Conklin of Albany will preside at the President and Counsellors Luncheon at 12:30 at which Baroness von Klenner, of the National Opera Club of America, and Henriette Weber of the American Society of Composers, Authors, and Publishers will speak. An educational forum under Dr. Russell Carter, state music supervisor, will be held at 3:00 P. M. Mrs. Gertrude S. Keeler will address the forum on Rural School Music, Burton E. Stanley will discuss Instrumental Music in the Schools, and Elizabeth V. Beach will talk on City School Music. Also included on the Forum program will be performances by an ensemble from the Watertown Morning Musicales Choral under Grace M. Allen, and the Georgetown Central School Land under Mr. Stanley. Following the banquet, which is scheduled for 6:30 P. M., there will be a two-piano recital by Edwin and Jewel Bethany Hughes with Martha Atwood, soprano, as soloist.

First event on the program for Friday, April 22, will be a musicale featuring the Liszt Choristers of Albany under Laura Nelligar Ross of Albany, the Binghamton String Trio, Tracy Prentice, tenor, and Henry Holden Huss, composer. At the Composers' Luncheon scheduled to follow the musicale, Ruth Haller Ottaway, president of the National Council of Women and former president of the National Federation of Music Clubs, and Charles Haubiel, composer and pianist, will be the speakers. A choral forum under Hazel Fletcher Hawley, choral chairman for the convention, will be held at 3:00 P. M. with Dr. John Warren Erb, Marion

Bauer, composer, pianist and writer; Helen Hosmer, director of the Crane Department of Music of the Potsdam State Normal School, and Gena Branscombe, composer, educator and organizer of choral groups, as speakers.

The most important event of the day (Friday) will be the concert at West Junior High School beginning at 8:00



Mrs. William B. Thomas,
General Chairman

o'clock. Soloists at the concert will include Susanne Fisher, soprano, and Joseph Bentonelli, tenor, of the Metropolitan Opera Company, and Gloria Perkins, the fifteen-year-old violinist who was chosen as one of the four victors in the special violin contest sponsored by the National Federation of Music Clubs. Also participating in the concert will be the Civic Symphony under William B. Sabin, conductor and composer, and a massed



Mrs. Edgar Stillman Kelley,
Program Chairman

chorus under William J. Gomph with two guest conductors, Clifford Page and Harvey Gaul, each conducting the chorus in one of his own compositions.

Saturday, April 23, will be Junior Day at West Junior High School, opening with the Junior State Contests. At the luncheon given in honor of the young musicians, Mrs. Edward MacDowell, widow of the American composer, will be the chief speaker. Also addressing the luncheon will be Felice Haubiel of Brooklyn, who will discuss 'New Music for Juniors', and Julia Cummings Sutton, discussing programs for children. At the afternoon concert the winners of the contest will be heard as will Stanley Opolock, violinist, and Leon Gibson, flutist, as special soloists. For this concert Elizabeth Britton, organist of Binghamton, has arranged an interesting presentation, by two massed junior choirs, of church music representative of both Catholic and Protestant churches.

INDIANAPOLIS ENDS ITS SYMPHONIC YEAR

Sevitzky Leads Three Concerts Concluding with Popular All-Request Program

INDIANAPOLIS, April 5.—Activities of the Indianapolis Symphony, Fabian Sevitzky, conductor, included the final concert of the series at Indiana University, Bloomington, on March 22, attended by several thousand, the third High School program, given at the Technical High, with an attendance of 6,000 students, March 24, and on March 27 the extra 'Pop' concert at the Murat Theatre, which was filled to capacity.

The last-named was a request program, with works selected by vote from among the regular Sunday afternoon patrons. Opening with the stirring 'Pomp and Circumstance' by Elgar, the following were heard: Second movement from Tchaikovsky's Fifth Symphony, Liszt's 'Hungarian Rhapsody' No. 2; two Intermezzi by Mascagni, 'L'Amico Fritz' and 'Cavalleria Rusticana'; Strauss's 'Beautiful Blue Danube' and Ravel's 'Bolero', which was received with such applause that an extra, 'The Russian Sailors' Dance' from 'The Red Poppy', by Gliere, was given.

Next Season's Soloists Listed

Announced for next season are the following artists: Dalies Frantz, pianist, Dec. 2 and 3; Mischa Elman, violinist, Jan. 6 and 7; Lauritz Melchior, tenor, Jan. 20 and 21; Gaspar Cassado, 'cellist, Feb. 17 and 18; Margaret Hel-

stead, soprano, March 3 and 4, and Josef Hofmann, pianist, March 17 and 18. Plans for 'Pop' concerts have not been made; it was indicated that such arrangements will depend upon the support given the regular series. The last pair of concerts is scheduled for April 2 and 3.

Three recitals by local artists were held at the World War Memorial auditorium. Marie Zorn, pianist, was heard on March 20 in a program of works by Beethoven, Mozart, Brahms, Scarlatti, Bach-Rummel and Bach-Bauer, winning deserved applause for her artistic playing.

A song recital by Jane Johnson Burroughs, with Walter Whitworth, accompanist, on March 23, included groups of Italian, German, French and English songs, representing among composers, Pergolesi, Respighi, Handel, Bellini, Mozart, Strauss, Charpentier, Roger Quilter, Frank La Forge, Winter, Watts, Samuel Richards Gaines and Alice Menninger Stempel.

Sara Miller, of the Bomar Cramer Studios, gave a fine program of piano works of Brahms, Schumann, Ravel, Medtner, Rachmaninoff and Balakireff on March 27, displaying fine technique, brilliant tone and musicianly interpretation.

PAULINE SCHELLSCHMIDT

Ray Lev to Appear in Europe

Ray Lev, pianist, sailed on March 2 for a concert tour which will take her to Brussels, Amsterdam, Paris, Prague, Budapest, Stockholm, London and the English provinces.

JANSSEN TO LEAD BALTIMORE FORCES

**Engaged to Succeed Schelling
as Regular Leader of
Orchestra**

BALTIMORE, April 5.—Werner Janssen, who took the place of Ernest Schelling this season when Mr. Schelling was forced by illness to cancel his engagements, was appointed regular conductor of the Baltimore Symphony recently when Mr. Schelling resigned. Frederick R. Huber, municipal director of music announced the appointment of the young American conductor and composer.

Mr. Janssen has been a guest conductor of the New York Philharmonic-Symphony and other American orchestras and is known abroad through appearances with European organizations. His compositions have been played in his own country and also by foreign orchestras. He is known as something of a specialist in the music of Sibelius, which has figured prominently in his programs.

The Baltimore Symphony closed its current series on March 20 at the Lyric. A record attendance which marked each concert of this season as a tribute to the guest conductor, again voiced its enthusiastic approval of the orchestra and its energetic conductor.

Readings of Sibelius's Symphony No. 2 and 'Finlandia' gave opportunity for vigorous interpretations. The familiar Strauss waltz, 'Tales from the Vienna Woods', the 'Good Friday Spell' from 'Parsifal' and a fugue evoked a marked demonstration.

The series of Young People's Concerts



Werner Janssen

closed with a program of request works played before the youthful audience at the Lyric on March 19. The award of prizes for essays brought medals to Bertha Grace Hartman, Luther M. Frantz, Dorothy Hayward Johnston, and honorable mention to Eva Frantz, Norma Mattingly, Ann Kenigson, Dick Essers, Jean Rosenberg, Artha Ferwillinger, Carol Cole, Adkins Hester, and Emily Dale Smith. Forest Park High School, Garrison Junior High School and Tench Tilghman School received plaques. The awards were made by Mayor Howard W. Jackson.

The National Symphony under Hans Kindler at the Lyric on March 15 gave a large audience dignified readings of two excerpts from Monteverdi's 'Orfeo', a fluent interpretation of Mendelssohn's

'Italian Symphony', and a taste of musical humor in Walton's 'Facade' and music from Weinberger's 'Schwanda'.

FRANZ BORNSCHNEIN

WORCESTER ATTENDS FLAGSTAD RECITAL

**New England Conservatory of
Music Orchestra Makes
First Local Appearance**

WORCESTER, April 5.—Attended by a capacity audience of 3,500, the recital of Kirsten Flagstad at the Auditorium on March 8 was a notable fourth event in the Civic series. The glorious voice shone in arias of Weber and Wagner, and in numerous songs by Brahms, Strauss and Grieg. Edwin McArthur was heard as soloist and accompanist.

President W. Karl Latons of the Civic Music Association announced at this time the following program for 1938-1939: 'World Art, Inc.', a new ballet headed by Leonide Massine; solo recitals by Jascha Heifetz and Marian Anderson; the Philadelphia Orchestra, Eugene Ormandy, conductor, and a joint recital by Ezio Pinza and Nino Martini. The few memberships not renewed before April 1 were speedily absorbed by the association's waiting list.

Conservatory Players Heard

The New England Conservatory of Music orchestra, consisting of more than eighty young players, made its first Worcester appearance at the Auditorium on March 19. Proceeds benefitted the conservatory's scholarship fund. Wallace Goodrich, conductor, and one-time leader of the Worcester Festival forces, was greeted warmly. Jesús María Sanromá, pianist, received an ovation after his performance of the McDowell Concerto No. 2 in D Minor. Also played were not-too-unfamiliar works of Beethoven, Grieg, Johann Strauss, and Wagner. The inclusion of the first movement of G. W. Chadwick's Sinfonietta in D held two-fold interest; its composer had been another of Worcester's Festival conductors, and the composition itself had been written for and dedicated to the conservatory orchestra.

A large audience heard the glee club of Amherst College in the Art Museum's free concert on Feb. 27. Loring H. Dodd of Clark University announced that the Fine Arts Course of 1938-1939, to be held in the new college auditorium, will include Jessica Dragonette and Myra Hess.

Worcester's Parent-Teacher Council sponsored as its second event of the season a performance by a New York cast, of 'The Bumble Bee Prince,' by Rimsky-Korsakoff, in the Auditorium on Feb. 25. Saul Lancourt directed.

About a hundred members of the Worcester Girls' Club took part in 'The Pied Piper of Hamelin', staged in their own hall on Feb. 26. Mrs. Waldo S. Martin directed the preparations. Pilgrim Church A Cappella Choir gave a dainty and well-costumed version of Schubert's 'Rosamunde' on March 10 and 11 in Pilgrim Hall, under Mrs. Irene Burnham.

JOHN F. KYES

Doris Doe to Be Soloist in Verdi 'Requiem'

Doris Doe will be a soloist in the performance of Verdi's 'Requiem' to be given by the Women's Symphony on April 26. Miss Doe, who has been re-engaged for her eighth consecutive Metropolitan Opera season, will appear

in Gainesville, Fla., on May 4 and in Chattanooga on the 9th and 11th in a concert appearance and in 'Aida'. On May 17 she will be heard in Philadelphia in recital. Miss Doe has been engaged for the season of the coast opera in San Francisco and Los Angeles from Sept. 30 through Oct. 3 and will be the first soloist ever engaged by the Rose Festival in Tyler, Tex.

Alec Templeton Is Made Mu Phi Epsilon Patron

DETROIT, April 5.—Alec Templeton blind pianist, was recently initiated as a patron into the Detroit Alumnae Club of Mu Phi Epsilon. At a Detroit appearance this season he improvised on the Triangle song.

LONDON TO HEAR AITKEN IN SCHUBERT PROGRAMS

**Pianist Will Repeat Complete List of
Composer's Sonatas in British
Capital**

Webster Aitken, pianist, who gave a series of recitals in New York this winter, presenting all Schubert's piano sonatas, will give the same programs in London on four Tuesdays next November. He will also be heard in the Schubert works in California next month. The recitals in New York included several of Schubert's sonatas for four hands. In these he was assisted



Webster Aitken

by Gerald Tracy.

Mr. Aitken was scheduled to play the Schubert-Liszt 'Wanderer Fantaisie' on the Music Hall of the Air program under Erno Rapée, on April 10. On April 24, he will give a recital at Vassar College and on April 28, will be soloist in a Mozart Concerto with the Plainfield Orchestra, Louis Bostelman, conductor.

NEWARK FOUNDATION BEGINS CONCERT SERIES

**Stradivarius Quartet Plays Twice—
Ballet Russe Appears in Matinee
and Evening Programs**

NEWARK, N. J., April 5.—The Griffith Music Foundation began its career with four major events in two series of concerts, all within the space of little more than one week. On the evenings of Feb. 24 and on March 1 the Stradivarius Quartet presented quartets by Haydn, Mozart, Schumann, Ravel, and Beethoven. The Griffith auditorium with a seating capacity of 450 was crowded on both occasions.

On the afternoon of Feb. 26 the Foundation presented the Ballet Russe de Monte Carlo in two performances at the Mosque, the evening performance particularly drawing a very large audience. Efrem Kurtz and Antal Dorati conducted an orchestra augmented by a number of local men, the former directing 'Les Sylphides' and 'Coq d'Or', and the latter 'L'Après midi d'un Faune' and 'The Gods Go A-Begging'. In the afternoon performance the last number was replaced by 'Cimarosiana'. Effective as all the numbers were, the best was easily 'Coq d'Or'.

The president of the Foundation is Mrs. P. O. Griffith and the business management is in the hands of Harry Friedgut.

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CONCERTS

(Continued from page 14)

in the Town Hall on the evening of March 21. Billed as a lyric soprano, Miss Lewis, might conceivably have a true mezzo-soprano voice as there was a beautiful, rich quality to some of the tones in the middle of her scale. Unfortunately, a breathy, badly supported method of production robbed the organ of what might have been considerable charm. The high voice was childish in quality in soft passages and forced in loud ones. From the interpretative standpoint, the young singer would seem to have ability though, as yet, only partly realized. Her diction was undistinguished. Her stage presence was attractive and her manner re-
 seposel.

The program began with Mozart's 'Ridente la Calma'; Bach's 'Es ist Vollbracht'; the famous aria from Gluck's 'Iphigénie en Tauride'; three excerpts from Hindemith's 'Das Marienleben' and songs by Castelnuovo-Tedesco, Goossens and Van Vactor. Frederick Schauwecker at the piano, drove rather than accompanied. H.

Jean Chown in New York Debut

Jean Chown, Canadian mezzo-soprano, made her New York debut in recital at the Town Hall on the afternoon of March 21, revealing a voice of warm quality, with an especially substantial upper range. Her well-chosen program comprised groups of Italian airs, Lieder by Wolf and Brahms, French songs by Georges and Rhené-Baton, with the aria 'O prêtres de Baal' from Meyerbeer's 'Le Prophète', and English songs by Branscome, Bantock, Williams, Dobson and Alnaes, Ellmer Zoller officiated at the piano.

The singer's musical intelligence was clearly evinced in her well-considered interpretations, which, while indicating fundamental sympathy with many different styles, would have profited by more temperamental thrust and more vivid dramatic feeling. C.

Noemi Bittencourt in Debut Recital

Noemi Bittencourt, a Brazilian pianist, made her first local appearance in a Town Hall recital on the afternoon of March 22, when she demonstrated the possession of a facile finger technique and a well-rounded tone, as well as temperamental energy and noteworthy poise. There was undue sentimentality in several movements of the Bach Partita in B Flat, the second minuet of which was taken, unaccountably, at a funeral pace, and in Beethoven's Sonata in F, Op. 54, and in general it seemed that the new-comer's equipment was much sounder technically than stylistically.

In her Chopin group the best playing was done in the excellently projected C Sharp Minor Etude, Op. 10, No. 4, and the Double-Note Etude, Op. 10, No. 7, whereas both the Ballade in F Minor and the Impromptu in G Flat lacked sensitive, imaginative treatment. C.

Helen Van Loon and Gertrude Bihr Give Joint Recital

Helen Van Loon, soprano, and Gertrude Bihr, pianist, gave a joint recital at the Barbizon-Plaza on the evening of March 22, for the benefit of the Tau Alpha Chapter of Mu Phi Epsilon. Miss Van Loon sang arias from Mozart's 'The Marriage of Figaro' and Handel's 'Semele', besides songs by Bishop, Sarti, Wolf, Marx, Ravel and others. Miss Bihr's numbers included the Tausig arrangement of Bach's D Minor Toccata and Fugue, and pieces by Purcell, Scarlatti, Mozart, Chopin and Liszt. Ruth Bradley accompanied Miss Van Loon. N.

Albert Montrose Makes Debut

Albert Montrose, young California violinist, made his local debut in the Town Hall on the afternoon of March 23. The program comprised the Corelli-Auer 'La Folia' variations, Saint-Saëns's Concerto in B Minor, the Beethoven-Auer Romance in G, the Popper-Auer 'Spinnlied', the Albeniz-Kreisler 'Tango', Sarasate's 'Intro-



Albert Montrose



Louis Kaufman



Ann Jamison



Katherine Bacon

duction et Tarantelle' and the Rossini-Paganini 'Moses' Fantasia. Wolfgang Rebner was the accompanist. A.

Schola Cantorum Presents Bach's 'St. John Passion'

An eminently sound and moderately stimulating performance of Bach's 'St. John Passion' was given in Carnegie Hall on the evening of March 23 by the Schola Cantorum under the leadership of Hugh Ross who again proved not only his qualities of leadership but his complete absorption of the music presented.

As performances of the two great 'Passions' come and go, sometimes better, sometimes appreciably less good, the importance of two factors more and more determines the degree of success that is attained with the experienced listener. The first of these is the quality of the singing of the chorales, the second, the skill and sympathy with which the tenor evangelist projects the story of the trial and the crucifixion.

In these essentials this performance was a well-favored one. Though the Schola singers met the exactions of such choruses as the noble opening 'Herr, unser Herrscher' and the exquisitely moving 'Ruh Wohl' with their familiar competence, it was in the chorales that the singing was of the most satisfying smoothness and tonal appeal.

Mr. Hain presented his two arias 'Ach, mein Sinn' and 'Mein Herz' ably, but contributed his best singing in the second narrative. It was a pleasure to note how he treated such remarkable phrases as that which describes Peter's weeping ('und weinte bitterlich') and that which tells of the scourging of Jesus ('und geisselte ihn').

Of the others, the distinguished Mr. Tittmann, veteran of many Bach festivals, gave mellow utterance to the phrases of Jesus and to the bass arioso, 'Betrachte Meine, Seel', if not without minor deflections from the pitch. Mr. Nicholson's achievement of the favorite 'Mein theurer Heiland' was better than average; which is about what should be said also of Miss Knowles' singing of 'Es ist vollbracht' and Mme. Ginster's of 'Zerfließe, mein Herze'. T.

Louis Kaufman Gives Violin Recital

Louis Kaufman played two American works in his recital in the Town Hall on the evening of March 23, Joseph Achron's 'Stempenny' Suite and Charles Martin Loeffler's Partita. Beethoven's 'Kreutzer' Sonata, the Paganini-Wilhelmj Concerto in D, Ravel's 'Pièce en Forme de Habanera' and the Brahms-Kreisler 'Hungarian' Dance in F completed the list.

Mr. Kaufman began his career as a violinist, changed to the viola, played with the Musical Art Quartet upon that instrument, and then reverted to his first choice. His accompanist upon this occasion was Harry Kaufman.

His violin playing is sensitive, measured and well controlled. He possesses technical skill to a remarkable degree, his bowing is steady and his fingering precise and dexterous. The result is a tone notable for its purity. Poise and urbanity of manner lent a polish to his performances, particularly in the Ravel and Loeffler music. In the latter the Divertissement was especially well played.

In Beethoven's 'Kreutzer' technical demands were met and overcome by his mastery of the instrument, though the work, more by reason of its length than through any flaw in Mr. Kaufman's playing, tended

to become diffuse. Throughout the evening Mr. Kaufman, the accompanist, proved a most able collaborator and both artists were warmly received by an audience of goodly proportions. W.

Winifred Christie Plays Bach, Mozart and Liszt Works in Recital

Winifred Christie, pianist. Town Hall, March 25, evening:

Aria	Bach-Godowsky
Chaconne	Bach-Moór
Fantasia in F Minor	Mozart
Prelude in D Flat	Mozart
Ballade in F Minor	Chopin
Sonata in B Minor	Liszt

The Scottish pianist, as is her custom, played on the double-keyboard piano invented by her husband, Dr. Emanuel Moór. The purpose of the instrument is to simplify some of the difficulties abounding in the literature for piano. The two keyboards are arranged in tiers, one above and behind the other. The lower keyboard, similar to that of an ordinary piano, is pitched an octave below the upper one. By means of a pedal the manuals can be coupled, making it possible to produce octaves by striking single keys.

The Moór piano lends itself well to the performance of Bach and in the transcription of the Chaconne made by her husband, Mme. Christie obtained a tone of notable volume and resonance. Her technique is generally secure, her touch clear and her

fingering agile. That she can also discover the poetry in music was evidence by her performance of the more reflective measures of the Mozart Fantasia, which was originally composed for a clockwork instrument.

Her readings were informed with intelligence and good taste; climaxes were never strained and in forte passages, Mme. Christie always kept her tone within strictly musical bounds. An audience of moderate proportions received her interpretations appreciatively. W.

Katherine Bacon in Annual Recital

Katherine Bacon, pianist, gave her annual recital in the Town Hall on the afternoon of March 26 playing a well-balanced program with laudable musicianship to the appreciation of an audience of goodly size.

Her offerings included a fugue from Bach's 'Well-Tempered Clavichord', Saint-Saëns's Caprice on airs from Gluck's 'Alceste', Schumann's 'Papillons', Brahms's Sonata in F Minor, Debussy's 'Children's Corner' and the 'Au bord d'une Source' and Fifteenth Rhapsody of Franz Liszt.

Miss Bacon's interpretations were those of a thoroughly equipped artist, one whose technical abilities are well developed, whose tastes are cultured and obviously the product of a well-ordered mind. In Schumann's lusty music details of expression and shading in tone, and a notable clarity of touch were worth remark. The Brahms Sonata too, was rewarding. Under her fingers its architectural outline proved ample in size and tone; its romanticism was ably communicated and there was no lack of vigor in her performance. The audience was appreciative of Miss Bacon's musicianship and the substantial quality of her interpretations, manifesting its enthusiasm by warm applause throughout the afternoon. W.

Yale Glee Club Gives Annual Spring Concert

The Yale Glee Club, Marshall Bartholomew, conductor, opened its spring tour

(Continued on page 31)

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DULUTH SYMPHONY RE-ENGAGES LEMAY

**To Return for Sixth Season as
Conductor—Paine Is Named
Association President**

DULUTH, MINN., April 5.—Paul Lemay, conductor of the Duluth Symphony, will return for his sixth season next autumn. Plans for the 1938-1939 season are rapidly taking shape and the drive for the maintenance fund will begin May 9 with a broadcast. F. Rodney Paine has been elected president of the Symphony Association to succeed James G. Nye, and Mrs. Arthur N. Collins has been named head of the Women's committee.

Howard Barlow, conductor of the Columbia Broadcasting Company Symphony orchestra and musical director of many leading radio programs, led the Duluth Symphony orchestra in a brilliant concert on March 24. He received a tremendous ovation from a huge audience for his readings of Tchaikovsky's Fourth Symphony, the Handel-Harty Water Music Suite, and Wagner's 'Die Meistersinger' prelude.

Anneke Is Soloist

Elsa Anneke, pianist, making her fourth appearance with the orchestra, contributed the Franck 'Variations Symphoniques', bringing it to a warm and poetic interpretation.

The orchestra played with a sparkle and lustre under Mr. Barlow's baton, and the concert was one of the most exciting events Duluth has heard in several years. In the Tchaikovsky symphony, particularly, the conductor obtained brilliant playing, and the performance was both sensitive and expansive. It was apparent that the musicians found in Mr. Barlow a conductor who could inspire them to emotional playing of the highest order.

The five-day visit of Mr. Barlow turned out to be pretty much of a civic event and he was feted at a number of luncheons and parties. He was guest at a civic luncheon where he spoke before leading business and professional men and music leaders on the importance of a symphony orchestra to a community.

During March the orchestra gave



Paul Lemay

concerts in Ashland and Superior, Wis., and entertained 3,100 children at the annual school concert. Music students from thirteen nearby communities were guests at this latter concert.

NATHAN COHEN

Stadium Plans

(Continued from page 3)

include Albert Spalding, who will play on the opening night as he has for the last three summers. Another American artist will appear in the first week, Grace Moore, soprano, of the Metropolitan Opera and of motion pictures. Miss Moore will sing on June 27. In the second week the Hall Johnson Choir will give one of their programs of negro spirituals and the pianists Rosina and Josef Lhevinne have been engaged for later in the summer. Other soloists will be announced later.

The musical emphasis throughout the season will be placed upon programs of purely symphonic content, re-inforced with soloists of public appeal. Ballet and occasional performances of opera will add to the interest of the series. Mayor Fiorello H. LaGuardia and Adolph Lewisohn continue as honorary chairmen of Stadium Concerts, with Mrs. Henry Martyn Alexander, Mrs. George Backer, Mrs. Christian R. Holmes, Hulda Lashanska and the Countess Mercati assisting Mrs. Guggenheimer as vice-chairmen. Mrs. William S. Paley is executive vice-chairman. Arthur Judson is manager, Sam Lewisohn treasurer, and Margaret Boyd, secretary of Stadium Concerts.

Prices will remain at the popular level of twenty-five cents, fifty cents and a dollar.

Erno Balogh Completes Tour

Erno Balogh, pianist, has just completed a tour of the East, South and Middle West. During the trip, Mr. Balogh was heard in twenty recitals in fifteen states. On April 13, he will appear in recital in Brunswick, Me., followed by performances in Brattleboro and St. Johnsbury, Vt., on April 22 and April 25 respectively. Mr. Balogh climaxed his present series of appearances with a New York recital in Town Hall on March 7.

The German premiere of Karol Szymanowski's ballet 'Der Brautraub' was given at the Staatsoper in Hamburg on Nov. 12.

MITROPOULOS PLAYS THE RAVEL CONCERTO

**Conductor Soloist in Memorial
List in Minneapolis—Novel-
ties on Other Programs**

MINNEAPOLIS, April 5.—In memory of the late Maurice Ravel, a program devoted entirely to his works was presented, with Mitropoulos himself handling the solo role in the G Major Piano Concerto. The program also included the suite, 'Le Tombeau de Couperin', the 'Mother Goose' suite, 'Pavane pour une Infante défunte' and the first and second series from the ballet, 'Daphnis et Chloe'.

The following Thursday brought us one of the extraordinary performances of the year, the Beethoven quartet in C Sharp Minor, Op. 131, played by the full string orchestra. On the same program Jascha Heifetz played the Beethoven Violin Concerto.

Another novel program featured six soloists of the orchestra, Harold Ayres, concertmaster; Heimann Weinstine, violinist; Frank Miller, first cellist; Alexandre Dvoir, first oboist; William Santucci, bassoonist, and Waldemar C. Linder, French horn, in the Haydn concertante for violin, 'cello, oboe and bassoon, the Bach double violin concerto and the Richard Strauss concerto for French horn and orchestra.

Miller Plays Schumann

Mr. Miller was soloist the following week in the Schumann A Minor 'cello concerto, and Irene Opava, wife of the symphony's first flutist, Emil Opava, sang the incidental soprano solo in Mahler's Fourth Symphony. The program also offered the Arbos arrangement of the Albeniz 'Triana'.

The last Friday concert but one offered Mr. Mitropoulos in the solo part of Prokofiev's Third Piano Concerto, the one in which he first achieved fame in Berlin. It was an astonishing exhibition of virtuosity not only in the piano role but in conducting. The Brahms Third Symphony and Mitropoulos's transcription of the Bach B Minor Prelude and Fugue also were played.

The "pop" series has been of unusual interest, and among the works of interest have been the Debussy 'Children's Corner' Suite, an all-Wagner program, Haydn's 'Farewell' Symphony and the Prelude and final air of Dido from Purcell's 'Dido and Aeneas', in the conductor's arrangement.

A series of three downtown spring "pops" has been begun in the Minneapolis auditorium, and has drawn large crowds. The Eva Jessye Negro choir was assisting group at the first, while Ramona Gerhard played the solo in Gershwin's 'Rhapsody in Blue'. The second featured Jessica Dragonette, radio star, in arias and popular songs.

Minnesota Symphony Heard

Outstanding among concerts outside the Minneapolis Symphony schedule have been two concerts of the Minnesota Symphony (federal music project) conducted by John M. Kuypers, head of music at Hamline University. The English Boy Choristers paid us a visit recently, and St. Paul saw the Shan-Kar ballet on its cross-country tour. The Thursday Musical presented, on the occasion of its forty-fifth anniversary, the Thursday Musical String ensemble, conducted by Walther Pfitzner. The Minneapolis A Cappella choir, led by George Hultgren, appeared in its spring concert, and an interesting two-

piano recital was offered by Elsie Wolf Campbell and Helen Grotto. A fine sonata recital was presented by Mabel Jane McCabe, pianist, and Evelyn Antonsen Albinson, violinist.

JOHN K. SHERMAN

RODZINSKI LEAVES BATON TO ENESCO

**Departs to Lead NBC Players—
Loesser and Enesco Each
Play Brahms Concerti**

CLEVELAND, April 5.—Dr. Artur Rodzinski conducted the Cleveland Orchestra on March 17 and 19 in Stravinsky's 'Pulcinella' Suite, the Brahms Concerto in D Minor, No. 1, with Arthur Loesser, as pianist, and the Prelude to 'Parsifal', the 'Forest Murmurs' from 'Siegfried' and the 'Ride of the Valkyries' from 'Walküre'.

Clevelanders are proud that they may count among their own number an artist endowed with such keen musician-ship as is Mr. Loesser. This artist uses his immaculate technique merely as a means to an end, and his readings are close to the composer's intentions.

The Stravinsky Suite was played with an ample sense of the ballet spirit. The Wagner excerpts were performed with finish and a keen perception. Dr. Rodzinski achieved a balance and sonority of tone that was remarkable.

Enesco Takes Baton

With the return of Dr. Rodzinski to New York to lead the NBC Orchestra, Georges Enesco led the Cleveland Orchestra on March 31 and April 2 in his own Orchestral Suite, No. 1, Op. 9 and the Second Symphony of Schumann. He was soloist in the Brahms Concerto.

It is not his technique alone which makes for violin playing; such keen intellectuality, honesty of purpose, and that fine sense of humanism which Enesco displays are to be taken into consideration when judging performances.

Conductorially, his grasp of orchestral resources, the co-operation he obtains from his men and absolute adherence to the score endear him to the listener. Between these two concerts, the orchestra was on tour through the East.

The fifth twilight concert of the Cleveland Orchestra was given on April 3 at Severance Hall under Rudolph Ringwall, who builds programs of keen interest and definitive musical worth. His readings leave nothing to be desired.


STEWART MATTER

Mordkin Ballet to Make Second Tour

Next October the Mordkin Ballet will begin a second transcontinental tour, with Mikhail Mordkin appearing at each performance. Among the sixty members of the new company will be Patricia Bowman, Lucia Chase, Leon Varkas and Dmitri Romanoff. Mois Zlatkin will conduct the orchestra. A repertoire of eight ballets will include a new creation 'Trepak' with scenery and costumes by Soudeikine and music by Tcherepnin.

Guila Bustabo to Make World Tour

Guila Bustabo, young violinist who appeared in recital and with the New York Philharmonic-Symphony recently, is touring Hungary, Italy, Portugal, Germany and Holland. She will begin her world tour in July in Australia and will return to America, after twenty-five concerts there, via San Francisco.



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CONCERTS

(Continued from page 29)

with a concert in the Town Hall on the evening of March 26. It was assisted in an arrangement of 'Frankie and Johnny' by the Octette of the Junior League Glee Club of which Mr. Bartholomew is also the conductor.

Student songs from Norway, Austria, Czechoslovakia and Germany began the program. Following this was a group of Mountain Songs of the Southern Appalachians sung by the club, also a quartet composed of William F. Slaymaker, Henry E. Butler, F. E. Werneken and W. T. Hooper, Jr., J. V. B. Griggs, tenor, was soloist in one number.

After the intermission a Tarantella, composed especially for the club by Randall Thompson to a text by Hilaire Belloc, was given, making an excellent impression both as a composition and by its performance. Songs of Finland, Negro melodies, 'Bygone Ballads' and Yale Songs completed the program, with incidental solos and ensembles by Messrs. Butler, Werneken, Basil D. Henning, Katherine H. W. Swift, Burton MacLean and Mr. Griggs.

Helen Frederick Plays in the Town Hall

Helen Frederick, pianist, who made her New York debut last season, re-appeared in the Town Hall on the evening of March 27, presenting a program that was refreshing in its makeup. Two Spanish Sonatas by Soler were an interesting beginning. Bach's French Suite in E Flat, continued the antique spirit and a group of Chopin made up of four Mazurkas, the Berceuse and a Waltz, brought it forward. Following the intermission, Bartok's Suite, Op. 14, was heard and the Moussorgsky 'Pictures at An Exhibition' closed proceedings.

Miss Frederick has made great strides forward since her debut. A greater repose of manner and a more careful subduing of her technique to the emotional requirements of the music were evident. This was particularly evident in her playing of The Bach 'French' Suite which had a careful performance that served it well. The Bartok work seems considerably less drastic than formerly, but was a clever contrast to other works. The Mussorgsky, not always easy to co-ordinate, was well played and its various sections cleverly differentiated.

Lotte Lehmann Gives Her Last Recital of Season

Lotte Lehmann, soprano. Paul Ulanowsky, accompanist. Town Hall, March 27, evening:

'An die Musik'; 'Der Doppelgänger'; 'Du Bist die Ruh'; 'Der Erlkönig'; Schubert 'Die Lotusblume'; 'Schöne Wiege meiner Leiden'; 'Der Nussbaum'; 'Er Ist's'; 'Frühlingsnacht'; Schumann 'Do Not Go, My Love'; Hageman 'The Sleep that Flits on Baby's Eyes'

'The Little God in the Garden'; Worth 'At the Well'; Hageman 'Blumengrass'; 'An die Geliebte'; 'An dem Schatten meiner Locken'; Wolf 'Morgen'; 'Heimliche Aufforderung'; Strauss

There are few singers of the day who can compete with Mme. Lehmann in creating for the listener the mood of the composer's intention. This ability was evident at her most recent recital which was listened to by a devout gathering. Of the Schubert group the 'Doppelgänger' though really a man's song, was gripping in its intensity and, in strong contrast, 'Du Bist die Ruh' was a beautiful piece of sustained singing. 'Der Nussbaum' recalled the perfect performance which Susan Metcalfe-Casals used to give of this beautiful song, and 'Frühlingsnacht' another excursion into masculine territory, was splendidly given.

Hageman's 'Do Not Go, My Love', one of America's great contributions to song literature and not easy going, was beautifully projected. The Wolf songs were also particularly well sung. Of the Strauss, 'Morgen' was the better. It is the better song.

Edward Bredshall in Debut Recital

Edward Bredshall, a young Detroit pianist, made his New York debut at Town Hall on the afternoon of March 28th with a recital program that opened with Haydn's



Ariana Bronstein



Edward Bredshall

Andante con Variazioni, followed by the Mozart Sonata in F. The major work was Beethoven's Sonata in A Flat, Op. 110, and a third sonata was Scriabin's Ninth, while the closing group consisted of Ravel's 'Le Gibet' and 'Une barque sur l'océan' and Debussy's 'Serenade of the Doll' and 'Feux d'artifice'.

The new-comer solved the various mechanical problems that presented themselves with considerable ease by virtue of the possession of a well-developed technical equipment. His tone was of good quality and his admirable facility served him to excellent purpose in the Ravel numbers and Debussy's 'Fireworks' especially. In point of fact, he responded much more convincingly to the later composers on his program than to the earlier ones. A too external approach handicapped his performance of the Beethoven sonata in particular, while tonally both it and the Mozart were marred by a misganged scale of dynamics. One of his best performances of the afternoon was that of Rachmaninoff's prelude in G Sharp.

Eve Maxwell-Lyte and Ernest Lush Make New York Debut

Eve Maxwell-Lyte, vocalist, and Ernest Lush, pianist, both British artists, gave their first public recital in this country at the Barbizon-Plaza on the evening of March 27. Mr. Lush began the program with a Sonata in F by Haydn and was later heard in four Debussy Preludes and two works by Ravel. Miss Maxwell-Lyte sang two groups of Folk songs, the first from Continental Europe and the second from Great Britain and America. Both artists were well received by the audience.

Ted Shawn and Group End Series of Dance Recitals

Ted Shawn and his group of male dancers gave the fifth and last of their series of dance recitals in the Majestic Theatre on the evening of March 27. The main number on the program was a visualization of Mozart's G Minor Symphony, danced to a phonographic record made by the Chicago Symphony under Frederick Stock.

Ariana Bronstein in Debut Recital

Under the auspices of the Society for the Advancement of Young Musicians, Ariana Bronstein, thirteen-year-old violinist, made her debut in Carnegie Hall on the evening of March 28. Joseph Adler was at the piano.

Miss Bronstein possesses attributes that reveal the potential artist; potential, since the early age at which she was persuaded to make her debut is not one at which to judge her abilities with the same strict consideration to be accorded a mature violinist. She draws a steady bow, eliciting a generally well-rounded tone, and her fingering, upon this occasion, was precise and sure, with a natural feeling for the instrument that augurs well for her future; but there were measures, as in her playing of the Vitali-Auer Chaconne, in which the writing was too complicated to be taken in the stride of her original tempo. There were retards, measures played haltingly, and other indications of undeveloped technique.

It is hardly to be expected that Miss Bronstein could possess a brilliant equip-

ment so early, and for this reason, leaving imaginative and interpretative matters out of the question altogether, it is doubtful whether the Society for the Advancement of Young Musicians was wholly wise in sponsoring her debut at this time or in a hall as large as Carnegie.

Fortunately her abilities are not likely to be marred by the repercussions of a too-early debut, and where the fundamental qualities are those of substantial musicianship, intelligence, and grace of touch as manifested in the Mozart Concerto in G, No. 3, and in some passages of the Chausson 'Poème', early promise should lead to mature fulfillment.

Carmen Reuben Appears in Recital

Carmen Reuben, soprano. Edwin Ideler, violinist, Eero Davidson, cellist, assisting artists. Coenraad V. Bos, accompanist. Town Hall, March 28, evening:

Deutsche Arien (1729): 'Suesse Stille'; 'Das zitternde Glänzen'; Handel 'In der Fremde'; 'Waldesgespräch'; 'Schoene Fremde'; 'Frühlingsnacht'; Schumann 'Der du von dem Himmel bist'; 'Mignon's Lied'; Liszt 'Anakreon's Grab'; 'Gesang Weylas'; Wolf 'Le temps des lilas'; 'Chausson 'Ma poupée chérie'; 'De Severac 'Ce jardin clair'; 'De La Presle Arioso from 'La Mort de Jeanne d'Arc'; Bemberg Celtic Studies; Gilbert The Salley Gardens; Bull When I bring to you colour'd toys; Carpenter Cuttin' Rushes; Sanford

Miss Reuben, who has appeared several times here in recital, chose a program of refreshing novelty and of high quality. Handel's Deutsche Arien are seldom heard, yet the two songs Miss Reuben performed are thoroughly charming with their interweavings of voice and stringed

instruments. In clarity of diction and simplicity of style her interpretation was admirable. Greater pliability of voice would have added to their effectiveness. In the Schumann songs from the 'Liederkreis', also, Miss Reuben's enunciation of the text enabled one to follow the poems with ease. The songs of unforced lyricism were most successfully projected.

In her next group, the contrast between the two Liszt songs and the magnificent Wolf compositions served to emphasize the essentially vocal genius of the latter. Miss Reuben interpreted them with sincerity, the 'Anakreon's Grab' being more suited to her than the 'Gesang Weylas', in which the voice lacked the support of breath necessary to carry the majestic line. French and English songs rounded out a carefully balanced program. The audience was of fair size and of increasing enthusiasm throughout the recital.

Richard Baldwin Gives Piano Program in Steinway Hall

Richard Baldwin, pianist, under the auspices of the New York Madrigal Society, gave a recital in Steinway Hall on the evening of March 28, offering works by Bach, Chopin, Ravel, Beethoven and others. Mr. Baldwin played with obvious musicianship and showed an intelligent approach to the music. His tone was occasionally rather heavy for the small hall but in quieter moods it was musical and agreeable. Technically, he is well equipped.

Augustana College Choir Appears

On the evening of March 29 the Augustana College Choir, which is making a tour under the auspices of the Swedish-

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PHILADELPHIA HEARS TWO LOCAL GROUPS

**Civic Symphony and Youth
Orchestra Appear Under
Guest Conductors**

PHILADELPHIA, April 5.—The Philadelphia Civic Symphony gave a Beethoven-Wagner concert with Armand Balendock as guest-conductor in Mitten Hall on March 6. Beethoven's 'Coriolanus' overture and C Minor Symphony were played. In the first and final scenes from the first act of 'Die Walkure' Emily Roosevelt, soprano, and Edward Dudley, tenor, were the excellent soloists, singing in English. Conductor and soloists were enthusiastically applauded.

Arthur Fiedler, conductor of the Boston Symphony 'Pop Concerts', was guest-conductor for an all-Russian program in Irvine Auditorium on March 13 with Leo Litwin, Boston pianist, as soloist. Mr. Litwin played Rubinstein's D Minor Concerto, No. 4, winning a hearty tribute from a large audience. Mr. Fiedler conducted a brilliant 'Sheherazade' and Tchaikovsky's '1812'.

Guglielmo Sabatini was conductor for a Mitten Hall concert on March 20 with Virginia Kendrick, young contralto, as soloist in works by Saint-Saëns, Bizet and Wagner. The orchestral feature was Tchaikovsky's E Minor Symphony. A skillfully orchestrated symphonic poem 'Twilight on the Sea' by Francesco Santoliquido had a fine first American performance. Mr. Sabatini's transcription for string orchestra of a Concerto Grosso in G Minor by Francesco Geminiani and Wagner's 'Entrance of the Gods into Valhalla' rounded out the program.

On March 20 the Philadelphia Youth Orchestra had José Iturbi as soloist at a concert in Fleisher Auditorium with Walter Stein, young Philadelphia lawyer, as conductor. A large and enthusiastic audience was rewarded with splendid piano playing in Mozart's Concerto in D Minor, and Beethoven's concerto in C Minor. Mr. Iturbi's appearance with the orchestra, a non-professional organization of some fifty young musicians, was a gracious gesture of good will.

Mr. Stein conducted well, and the orchestra credited itself with good performances of Mozart's 'Don Giovanni' overture and Beethoven's 'Prometheus' overture. W. E. S.

PEABODY ANNOUNCES SUMMER SCHOOL PLANS

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BALTIMORE, April 5.—The Summer School of the Peabody Conservatory of Music will open this year on June 27 and will be in session six weeks, with Frederick R. Huber as manager. Mr. Huber has been active in the musical life of the city as Municipal Director of Music. Students may take courses at the Johns Hopkins University and the Maryland Institute Summer Schools, which will be in session at the same time, to supplement their Peabody studies.

The faculty will include members of the winter staff and all grades and branches of music will be offered. Examinations for credit toward a Peabody Teacher's Certificate or Bachelor of Music Degree will be held.



Walter Stein Conducting the Philadelphia Youth Orchestra at a Concert in Fleisher Auditorium, with José Iturbi as Piano Soloist

PROVIDENCE OFFERS AMERICAN PROGRAMS

**Rhode Island Project Players
Give Native Works in
Four Concerts**

PROVIDENCE, April 5.—The Rhode Island Concert Orchestra and Band, units of the Federal Music Project, presented American music during February. The initial program was given by the orchestra, conducted by Edouard Caffier on Feb. 21. Three local composers, Hugh F. MacColl, S. Foster Damon and David Ludlow Stackhouse, were given a prominent place on the program. Mr. MacColl was represented by his 'Martha' Variations; Mr. Damon by 'Crazy Theater' Music; and Mr. Stackhouse by 'Easter, 1935'. 'A Blot in the 'Scutcheon', Symphonic Prelude by Leo Rich Lewis, opened the program and a further novelty was the playing of Mr. Lewis's Trumpet Concertino in which Charles Foster Perry was the soloist.

Local Composers Represented

The Rev. Leo Rowland's 'Conclave', Variations for orchestra, were heard on the program given by the orchestra in the Roger Williams Junior High School on Feb. 24. Another local composer, Pavel Bytovetzski, was represented by his 'Pays Lointain'. Works by Whithorne, R. Goldmark, Hadley, Guion and Gershwin made up the list.

Continuing, the orchestra played in the Hugh B. Bain Junior High School on Feb. 25 bringing to a hearing a 'Legend' and a 'Rhapsody' by Stackhouse; 'Canonicus' by John B. Archer; and 'Appalachian Fantasy' by Elia Shuman, among other works. The Band played in the Nathaniel Greene Junior High School on Feb. 23, including in its program compositions by Reeves, Hadley, Herbert, Sousa and others.

The same Orchestra appeared in Plantations Auditorium on Jan. 26, and on Feb. 13, in the Elks Auditorium on March 4 and in Faunce Theatre on March 13. Mlle. Nadia Boulanger gave an illustrated lecture on 'French Vocal Music, Sixteenth Century and Modern' in Alumnae Hall on Feb. 25. The Choir of St. Olaf's College under Dr. F. Melius Christiansen, was presented before a large audience in the Metropolitan Theatre on Feb. 2. The Brown-Pembroke orchestra gave the second of its series of Faunce House Concerts on March 3.

Kirsten Flagstad gave a recital in the Metropolitan Theatre on Feb. 3, ac-

companied by Edwin McArthur. She sang Lieder by German and Scandinavian writers, American songs and arias from Wagnerian operas.

Recent recitalists were Earl Herberg, violinist, who was heard on March 9; Francis W. Snow, organist of Trinity Church in Boston, on March 7; Emma Beldan, soprano, who sang on Feb. 21; the guitarist Andres Segovia, on Feb. 15; Gladys Mulcahey, 'cellist, on Feb. 24, and the duo-pianists Louise Winsor and Frederick Very, on March 8.

G. Richard Carpenter led the faculty chorus of Providence public schools in concert on March 9. Harold Bauer, pianist, was heard in a Co-operative Concert Association recital on Feb. 2.

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CONCERTS

(Continued from page 31)

American Tercentenary Association to commemorate the anniversary of the landing of Swedish colonists in America, appeared in Carnegie Hall. The feminine contingent of the choir, entitled the Jenny Lind Chorus, opened the program under Henry Veld's direction with a choral version of Schubert's 'Wohin', Ole Bull's 'Shepherdess's Sunday' and Rachmininoff's 'Floods of Spring'. Precision of attack and pleasing, though light, tone quality were apparent in the Schubert song, which lost its individuality in choral arrangement. Mr. Veld was admirably discreet in the management of his singers, and in the Rachmaninoff work achieved a dramatic climax without forcing.

The Wennerberg Chorus, the masculine wing, next sang choruses by Lester, Kromer and Kreutzer. But the most enjoyable singing of the evening came with the uniting of the two groups in Schütz's 'Song of Praise' and choruses by Handel, Lasso, Nicolai and Bach. Both in the Schütz and in the finale of Bach's motet 'Sing Ye to the Lord' the chorus sang with notable accuracy, musical feeling and rightness of style. Mr. Veld won from his singers pianissimos of real beauty in several places. The rest of the program included the hymn sung at the dedication of the Old Swede's Church at Wilmington on June 4, 1699, and works by Stenhammer, Sjöberg-Lundholm, Cain, Kodály, Tschernokoff and Cain. Brynolf Lundholm was the excellent accompanist.

Ann Jamison Makes Her Debut in New York

Ann Jamison, soprano; Coenraad V. Bos, accompanist. Town Hall, March 29, evening:

'Schafe können sicher weiden'.....Bach
'Fingo per mio diletto'.....18th century
'Vedrai, Carino', from 'Don Giovanni'.....Mozart
'Non so più, cosa son', from 'Le Nozze di Figaro'.....Mozart
'Gott im Frühling', 'Die Vögel', 'Die Junge Nonne'.....Schubert
'Aufträge'.....Schumann
'Le temps des lilas'.....Chausson
'Le Nelumbo'.....Moret
'Fêtes Galantes'.....Hahn
'Clair de Lune'.....Fauré
'Guitares et Madelines'.....Grovelez
'The Little Bells of Sevilla'.....Scott
'To One who passes whistling through the Night'.....Gibbs
'Hey Diddle-diddle'.....Hughes
'The Sprig of Thyme'.....Grainger
'The Voices of the Children'.....Rummel

For the initial aria upon her program Miss Jamison had the assistance of Mildred Hunt and Frederick Heim, flutists, a procedure that served to emphasize the flutelike qualities of her own voice, which is a facile colorature, intelligently employed in the best interests of her program.

Her songs were, for the most part, admirably chosen and well sung, particularly the two Mozart airs, tripping delicately in the gaiety and charm of Miss Jamison's delivery. In the group of Lieder that followed 'Die Vögel' captured most perfectly the composer's intention, for the work was eminently suited to the artist's abilities. Its lightness and airy freedom were manifest in every turn of phrase. The 'Gott im Frühling' of Schubert and Schumann's 'Aufträge' were also successfully sung, but to a slightly lesser degree, and in 'Die Junge Nonne' Miss Jamison overstepped her depth. The song proved heavy for her type of voice and lacked the necessary coloring. Here those sparkling and brilliant qualities that distinguished 'Die Vögel' and her performance of Mozart and the eighteenth century air 'Fingo per mio diletto', were naturally not apropos and the result was a neutral performance lacking in intensity of tone and conviction of utterance.

Miss Jamison, what with her attractive, slender appearance and genuine artistry in music adapted to the fluent and polished quality of her voice, seems to be of the stuff of which operatic sopranos of the coloratura type are made. Her future activities should be of interest.

Marian Anderson Closes Town Hall Endowment Series

Marian Anderson, contralto. Kosti Vehanen, accompanist. Town Hall Endowment Series, the Town Hall, March 30, evening:

'Dem Unendlichen'; 'Die Vögel'; 'Von Mitleiden Maria'; 'Verklärung'.....Schubert
'Nun Lass uns Frieden'; 'Fussreise'; 'Wer sein Holdes Lieb Verloren'; 'Gesang Weyla's'.....Wolf
Cantata: 'Suicide of Lucretia'.....Handel
'But My Bird Is Long in Homing'; 'Idle Wishes'; 'Solitude'; 'War es ein Traum'.....Sibelius
Spirituals: 'Done Foun' My Los' Sheep'; 'Dere's no Hidin' Place'.....Arr. by R. Johnson
'Tramping'.....Arr. by Brown
'Wide River'.....Arr. by Burleigh

Once again this unique artist demonstrated not only the possession of a voice almost unmatched at the present day, but as well a repose of style and a sensitiveness of musicianship that set her apart as a concert singer. Of a program so uniformly well presented, much detail of criticism seems very nearly superfluous. The Schubert songs, comparatively unfamiliar, received excellent performances, the third being, perhaps, the most striking. Of the Wolf Lieder, 'Fussreise' and 'Gesang Weyla's' both of which figure on most programs where a Wolf group appears, were vivid in every way. The Handel cantata exhibited breadth of style and phrasing and 'Die Flöte weich Gefühl' by the same composer, sung as an encore, demonstrated the singer's abilities in the difficult Handel coloratura.

The Sibelius songs, the third of which was dedicated to Miss Anderson, were not particularly striking as songs but their presentation showed care and study. Two Finnish Folk songs, arranged by the accompanist, were given as encores.

The Spirituals suffered, perhaps, through being framed somewhat in the manner of Lieder, and the accompaniments were not always felicitous, particularly that by Burleigh, but here and there Miss Anderson gave them the authentic touch that made them a real joy. The audience would have liked a repetition of 'Tramping' but the singer was sufficiently an artist not to repeat it. A number of encores were added, the best of which was a transcendent performance of Schubert's 'Ave Maria'. Needless to say, the hall was packed and several hundred persons were seated on the stage.

Betty Paret Gives Harp Program in Steinway Hall

Betty Paret, harpist, gave a recital in Steinway Hall on the evening of March 31, assisted by the American Women's String Quartet.

Miss Paret's principal works were Rousseau's 'Variations sur un Vieux Noel' and Handel's Concerto in B Flat with a cadenza by Miss Paret's teacher, Marcel Grandjany. There were also shorter works by Purcell, Byrd, Farnaby, Tournier, Grandjany, Pierné and others, including 'Jungle Scenes' and an arrangement of the Tudor song 'The Hunt is Up'.

Miss Paret displayed fluent technique and especially in her classical items, a broad, placid style that brought out all the beauty of the works given. She also evoked an unusual variety of tone color not invariably present in concerts devoted to harp music. The audience which filled the hall, was highly appreciative.

Kneisel, Finckel, Turner, Give Trio Program in Town Hall

A Trio consisting of Frank Kneisel, violin; John Alden Finckel, cellist, and Robert Turner, pianist, gave a concert in the Town Hall on the evening of April 1. The program included three works, Beethoven's Trio in D, Op. 70, No. 1, one of the 'Geister' trios; that by Brahms in C, Op. 87, and Schubert's B Flat Trio, Op. 99.

Discounting the fact that music of this type is to be heard at its best only in a smaller room, the group gave well-rounded performances of all three works. The ensemble was good, and Mr. Turner is to be particularly commended not only for keeping the piano within its limits but for producing a tone that blended well

Membership Campaign Brings Results



W. R. Murphy

In the Headquarters of the Newton Co-operative Concert Association—Seated from Left to Right, J. O. Getz, Karl Rickerb, Kathryn Thomas, Lucille Enz, Mrs. M. D. Morris, C. W. Claassen, Leonord Nelson, Roma Green and Mrs. Harold Mueller. Standing from Left to Right are J. L. Napier, N. L. Maag, M. D. Morris, John England, H. E. Suderman, Paul Bartsch, President of the Association, and Mrs. J. Birch Stuart

NEWTON, KANS., April 5.—The Newton Co-operative Concert Association held its membership campaign during the week of March 21 with noteworthy results. Newton now ties for first place in size of membership with one other city in the United States.

Newton adopted the plan last Spring

and has had one season of five concerts. For the 1938-'39 series the association has chosen the Mozart Choir Boys, Malcolm and Godden, duo-pianists; the Gordon String Quartet and James Melton, tenor. A banquet was held on the first day of the campaign attended by 200 leading citizens.

with the strings. Mr. Kneisel led deftly and Mr. Finckel in more than one place displayed a fine, resonant tone in short solo passages. The Beethoven was perhaps the best of the three works given, though the Andante of the Brahms was striking. The slow movement of the Schubert, also, was a fine piece of tone color. A good sized audience received the artist with much applause.

Trio of New York Ends Season Series

Carl Friedberg, Daniil Karpilowsky and Felix Salmond brought their Trio of New York series of six concerts to a close in the Mannes Music School on the evening of April 1 with three performances of the high distinction which has marked all of their appearances. In Schubert's Trio in B Flat, Op. 99, and in Brahms's Trio in B, Op. 8, the moving eloquence and fiery virtuosity of their playing came to the fore. While in the Mozart G Minor Quartet (K. 478) their subtle feeling for musical style and the aristocratic elegance of their interpretation recreated this music in its full beauty. In the quartet Lillian Fuchs was the able violist, as she had been in several of the other concerts.

Seldom does the chamber music lover find a group of musicians of such individual note who have so completely fused their intentions and musical characteristics as this trio has. The blending of string and piano tone in the Andante of the Schubert work and in the richly-braided Brahms Trio was exquisite. Both the Brahms and Schubert slow movements breathed a spirit of rare nobility, and, in contrast, the luminous music of Mozart was played with sparkling purity and grace. An audience which crowded the small auditorium applauded and cheered.

Doris Snow and Evelyn Austin Give Recital in Steinway Hall

Doris Snow, soprano, and Evelyn Austin, pianist, gave a recital in Steinway Hall on the evening of April 1. Miss Snow's numbers included the Pastorella from Vera-

cini's 'Rodelinda' and the Waltz from 'Romeo and Juliet' as well as the Mozart 'Allelujah' and songs by Scarlatti, Bizet, Strauss, Ronald, Arditi and others. Miss Austin offered a group by Debussy and Albeniz.

Dorothy Gordon in Costume Song-Recital

Dorothy Gordon, who specializes in the field of child entertainment, gave a costume song-recital in the Town Hall on the afternoon of April 2 before a good-sized audience of youngsters and young-oldsters. The subject was 'Around the World in New York,' and represented the mingling of nations and their artistic aspects in the most cosmopolitan city in the world.

Each song was sung by Miss Gordon dressed in appropriate costume and the list, a lengthy and all-inclusive representation, included Irish, English, French, Scottish, Swiss, Alsatian, Czechoslovakian, Italian, Chinese, Portuguese, Russian, Yiddish and Rumanian works. The audience joined in the final group which consisted of well-known native and foreign folksongs. Adele Holsten was the able accompanist.

Elisabeth Slattery Makes New York Debut in the Town Hall

Elisabeth Slattery, soprano, who hails from Wilkes-Barre and who has studied in New York and Milan, made her first New York recital appearance in the Town Hall on the afternoon of April 3.

Miss Slattery's program was well-chosen, though somewhat difficult for so young a singer. The first group of early works in Italian was by Scarlatti, Pergolesi, Handel and Mozart, the second, by Schubert and Brahms, and, after the intermission, there were groups in French and English.

The young artist displayed a pleasing stage manner and an artistic approach to her numbers as well as what seems a native gift for interpretation. The voice itself, however, not remarkable for color or range, was further hampered by a breathy, (Continued on page 35)



Dr. Howard Hanson, Who Conducted the NBC Forces in His Third Symphony

(Continued from page 21)

tion of music written by Purcell for 'Dioclesian' played on this occasion was by the conductor. Two movements from MacDowell's 'Indian Suite' completed the first half of the program. The Locatelli music was played with fervor and the Purcell with delightful fanfares and flourishes in the trumpets and woodwinds. The juxtaposition of the two works, however, tended toward monotony.

The new symphony differs from Dr. Hanson's others in both structure and style. In the footsteps of Sibelius, the composer has built it through the development of thematic fragments, which recur in various colors and harmonic guises throughout the work. There are passages of broad, sweeping melodic proclamation, refreshingly uninhibited, if not profoundly original. In these and in the deft Scherzo, in which the orchestra was hardly at its best, Dr. Hanson has written convincingly. There are other stretches, particularly in the last movement, which impress one as needing revision and curtailment. The orchestration is meaty throughout, suffering from profuseness and bombast in places, but vastly preferable to the barks and squeaks affected by more epigrammatic composers. As a whole, the Symphony bespeaks a broader scope for the composer which later works may fill more originally and compactly. The applause was enthusiastic.

S.

Barber Overture and More Good Foolery by Walton

New York Philharmonic - Symphony, John Barbirolli, conductor. Carnegie Hall, March 30, evening.

Overture, 'School for Scandal'.....Barber
(First time in New York)
Symphony No. 3 in C Major.....Sibelius
Suite from 'Facade' (with new numbers).....Walton
(First performances in America of new numbers)
Suite from 'Le Coq d'Or'.....Rimsky-Korsakov

Samuel Barber's overture, performed at the Dell concerts in Philadelphia five years ago, left a favorable impression at its first hearing in New York. It is well-knit and refined in the handling of the orchestra, if not particularly distinguished as to the basic material. Young Mr. Barber was present to bow his acceptance of the applause waved on to him by Mr. Barbirolli.

Mr. Walton's five new numbers for 'Facade'—Fanfare, Scotch Fantasy, Noche Espagnol, Popular Song and Foxtrot—are quite as delightful in their foolery as the five he has retained from the suite as formerly constituted. All are droll. Although the Noche Espagnola is on the pretty side. Popular Song and Fox Trot are not to be listened to with a sober face. Their musical ingenuity is matched by their aptness as satire. But they are more than parodies in that they stand up as compositions of an individuality and personality.

Mr. Barbirolli's reading of the symphony, the slightest and sunniest of the Finnish master's seven, was the most satisfying he has given us, to date, of a Sibelius work. It was lyrical, transparent, gratefully proportioned and admirably restrained.

The finale of the 'Coq d'Or' suite was

Orchestral Concerts in New York

overdriven, but the general effect was of good playing well controlled.

T.

Prokofieff Novelty Introduced by Koussevitzky

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, March 31, evening.

Symphony in G Major, No. 88.....Haydn
Second Suite from Ballet, 'Romeo and Juliet'.....Prokofieff
(First Time in New York)
Symphony No. 1 in C Minor.....Brahms

The Prokofieff suite made no very profound impression. Neither did it stir any lively desire for further acquaintance with its companion, the first suite (conducted by the composer in Chicago a year ago) or the ballet en toto. When the stage work was performed in Moscow in 1935 it was found to have a happy ending, the death of Juliet turning out to be only a hoax. Obviously, Mr. Prokofieff was not called upon to set Shakespeare and consequently nothing Shakespearean is to be sought or found in his music.

In the second suite are seven sections or numbers, the last of which is styled 'Romeo at Juliet's Grave'—an adagio funebre of not very convincing sorrow.

But then, Romeo only thought Juliet was dead! Something of characterization is essayed in other parts of the suite. The Montagues and Capulets swagger with little of distinction through the opening allegro; Juliet is portrayed in music as naive as herself in the succeeding vivace; Friar Laurence is represented by two themes of an andante, neither of which grants him much of flesh and blood. There are two dances, one of Indian slave girls, and there is a fairly extended movement devoted to the parting of the lovers, lyrical but commonplace. The music is at times mildly dissonant, but is prevailingly traditional in character rather than advanced or adventurous. The writing is clear and the scoring has Prokofieff's usual neatness and precision.

Mr. Koussevitzky and his players met every obligation the music imposed upon them. There was much superb playing also in the Haydn and Brahms symphonies, the performance of the former being on the robust side and that of the latter of a mellowness not always associated with this conductor's Brahms.

O.

Stravinsky, Debussy and Brahms on Final Boston Program

Boston Symphony Orchestra, Serge Koussevitzky, conductor. Carnegie Hall, April 2, afternoon.

Divertimento from 'Le Baiser de la Fée'.....Stravinsky
'La Mer'.....Debussy
Symphony No. 2 in D Major.....Brahms

Mr. Koussevitzky's remarkable delineation of Debussy's sea sketches was the really notable feature of the Boston Symphony's tenth and final concert of the season in Manhattan. In beauty of instrumental detail, in shimmer and iridescence of sound, in the illusory character of each of the pictures, this was a transcendent achievement. The Stravinsky music again suggested a lack of inspiration quite as much as it illustrated the exceptional technical mastery that is taken for granted with Stravinsky. The playing was of a brilliant order.

In the Brahms second symphony, tempi were flexible to the point of instability but there was much that was representative of the Boston ensemble at its most glowing best. The audience gave conductor and players a rousing farewell for the season.

T.

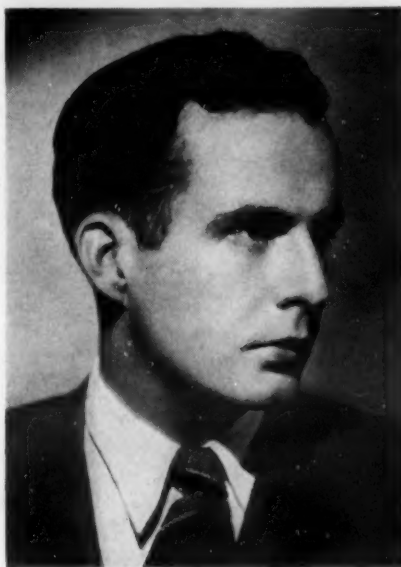
Rodzinski Returns to Conduct NBC Symphony Broadcast

NBC Symphony Orchestra, Artur Rodzinski, conductor. Radio City, April 2, evening.

Overture to 'Coriolanus'.....Beethoven
Symphony in One Movement.....Barber
'Classical' Symphony.....Prokofieff
'L'Après-midi d'un Faune'.....Debussy
Suite for Orchestra, Op. 19.....Dohnanyi

In his returning to lead the NBC Symphony, Mr. Rodzinski brought with him

his enthusiasm for Samuel Barber's well written symphony, which he was the first to present. The performance he gave the American's one-movement work on this occasion was one of fervor and a high



Samuel Barber, Represented by Two Works in New York's Orchestral Lists

degree of technical finish. Much more than the customary enthusiasm was shown and Mr. Barber was called upon for repeated bows. The other performances of the evening were of a similarly high quality, that of the Debussy 'Faun' being one of the finest of recent memory.

Porter Conducts His New Symphony with the New York Philharmonic

The New York Philharmonic-Symphony, John Barbirolli, conductor. Quincy Porter, guest conductor. Soloist, Mischa Levitzki, pianist. Carnegie Hall, April 2, evening.

Overture to 'The Secret of Suzanne'.....Wolf-Ferrari
Symphony No. 1.....Quincy Porter
(First Performance)
Piano Concerto No. 1 in E Flat.....Liszt
Mischa Levitzki
Divertimento.....Mozart
Prelude to 'Irmelin'.....Delius
(First Time by the Society)
Three Dances from 'The Three-Cornered Hat'.....Falla

At a first and single hearing, the most impressive factor in Mr. Porter's Symphony is its rhythmic vitality. Not a melodic work, it is difficult to find in any of the three movements any one theme that bears the hallmark of a good tune. This is mental music, stemming directly from the rulebooks. There is some awkward writing, passages for brass that are clumsy; the entire work seems muscle-bound with theory and unnecessarily dissonant, that is, harsh without reason. There is in it much of a dour, New England crabapple, without any of the sweeter juices to temper its vinegary aspects. The composer gave a forthright reading of his own music.

The other new work on the program, Delius's Prelude to his early fairytale opera 'Irmelin', composed in 1890-'92 was performed, so far as discoverable, for the first time in America upon this occasion. The Prelude was published in 1938, and honor, upon this occasion, goes to the English cousin. It is a genuinely creative work of the most delicate and tender fancy, typically Delius. An exquisite passages toward the close, wherein the first violin and viola play antiphonally, was of breathtaking beauty. The work closes in a hush, as softly as it began. The audience was quiet for some seconds after, in tribute to Mr. Barbirolli's sensitive interpretation, the playing of the orchestra, and Delius.

Mischa Levitzki gave a technically sound and tonally poetic performance of



Quincy Porter, Who Conducted His New Symphony with the Philharmonic for the First Time

the Liszt Concerto; his touch was beautifully rounded and the intricate portions were played with a deft surety and grace that defied the showman in the music and underlined its imaginative aspects. He was recalled time and again by tumultuous applause.

Almost all of the remaining works had been performed at one concert or another during the season. The same program was repeated on Sunday afternoon, April 3.

W.

Feuermann Heard in Last of 'Cello Series

National Orchestral Association, Leon Barzin, conductor. Soloist, Emanuel Feuermann, 'cellist. Carnegie Hall, March 26, afternoon.

Concerto in D Major.....Tartini
Concerto for 'Cello'.....Toch
(First performance in America)
Tone Poem, 'Don Quixote'.....Strauss

This was the fourth and last of the series of concerts in which Mr. Feuermann has traversed literature for the 'cello in association with Mr. Barzin's ensemble of young players. By far the most rewarding music of the afternoon was the Strauss tone poem, in which the added knight errant was superbly characterized by the solo cellist, while Milton Katims cared competently for the viola part which embodies forth Sancho Panza.

If not very vital music today, the Tartini concerto afforded Mr. Feuermann opportunities to display the beauty of his tone and the fluency and dignity of his style. The breaking of a string in the opening allegro resulted in the substitution of an instrument from the orchestra for the remainder of the movement.

The Toch novelty, which had its first performance at Donau-Eschingen, Germany, in 1925, proved representative of the period of "modernism" which some time since began to wane and which no longer evokes anything of controversy. Mr. Feuermann lavished upon it all of his gifts that could suitably be applied to a work scarcely grateful for the instrument. In this work the solo cello was supported by a chamber orchestra of eleven string, wind and percussion instruments.

Though the afternoon was primarily one of distinguished solo playing, the training orchestra gave Mr. Feuermann very creditable support.

G.

Powell Weaver Marries

KANSAS CITY, April 5.—Powell Weaver, composer and organist of this city, and Mary Watson, pianist-composer, formerly of Kansas City, were married in New York on March 24.

B. L.

CONCERTS

(Continued from page 33)

spread method of production. The clarity of the singer's enunciation was commendable but her pronunciation of the German tongue not Hanoverian. Her best singing was done in Schubert's 'Die Junge Nonne' and the air from Campra's 'Les Fêtes Vénétiennes.' A large audience applauded with vigor. The accompaniments of Rafael Mertis were excellent. H.

Ferde Grofe in Dual Role

Ferde Grofe appeared in the dual role of composer and conductor at a concert in Carnegie Hall on the evening of March 25, given as a benefit for the Free Milk Fund for Babies. Included in the orchestra were many Philharmonic Players. Soloists were Jane Pickens and Lucille Manners, sopranos; Herbert Wasserman, pianist, and Abrasha Borodin, cellist. Leonard Lieb-ling acted as commentator. Though very well presented, most of the music was of an order to fall between two stools, neither approaching the symphonic in character nor representing those current trends of popular music that qualify as true "Swing." Its chief interest was in the variety of the instrumentation.

The first part on the program consisted of Mr. Grofe's 'Killarney,' 'Wanderlust,' from a symphonic suite by Julian Work; 'Synco Rhythmic,' 55' for cello and orchestra, by Mr. Borodin, with the composer as soloist, and Milton Rosen's 'Fantasy Americana,' which achieved its first performance.

Miss Manners sang two numbers, 'Summertime' from Gershwin's 'Porgy and Bess' and 'Clavelitos'.

The second half was concerned with the singing by Miss Pickens of Vittorio Gnanini's 'Triptych,' the orchestra's projection of Mr. Grofe's 'Melodic Decades,' a suite dedicated to ASCAP, based on an idea submitted by Joseph R. Fliesler, which traces the evolution of American song from the time of Stephen Foster to the present day jazz expression; Mr. Wasserman's 'Paraphrases' for piano and orchestra, and three Gershwin preludes, orchestrated by the conductor. G.

Oratorio Society and Juilliard Orchestra

R. Nathaniel Dett's biblical folk-scene, 'The Ordering of Moses,' had its first New York performance at the concert of choral music by contemporary composers presented by the chorus of the Oratorio Society and orchestra of the Juilliard School, conducted by Albert Stoessel, in the Concert Hall of the school on the evening of March 25. Soloists were Eleanor Brownell, soprano; Ruth Markus, mezzo-soprano; Joseph Marsilia, tenor, and Glenn Darwin, baritone. Mr. Dett's vigorous and colorful work, which was heard at the Cincinnati Festival last May, uses the spiritual 'Go Down, Moses' as a basic theme. Soloists, chorus and orchestra shared the applause with the composer.

Mr. Stoessel's rousing 'Festival Fanfare,' in which much sound and fury preceded the singing by the chorus of the Bach-Nicolai chorale melody 'Wake, Arise, a Voice Is Calling' opened the program. Mrs. H. H. A. Beach was present to hear her setting of Alice Meynell's 'Christ in the Universe' for chorus and four soloists, given with orchestra for the first time here. Gustave Holst's 'Turn Back, O Man,' a brief version of a tune from the Genevan Psalter for chorus and orchestra, was the other music of the evening. The performers, both young and old, were warmly applauded throughout. S.

Saturday Mornings at Gramercy Park Cinema Begin

The first of a series of musical Saturday mornings at the Gramercy Park cinema, including special children's performances and music by choral groups conducted by Carl Bamberg, assisted by Nemone Balfour, soprano, was given on April 2. A guest artist was Paul Rudolph, boy pianist and pupil of the David Mannes Music School. A Bach chorale

and two-part folksongs were sung by children in the audience, as well as songs of the sixteenth and seventeenth centuries. Further performances will take place on April 9, 16, 23 and 30, and May 7, 14, 21 and 28.

Helvetia Männerchor Gives Concert

The Helvetia Männerchor, Edward E. Bechtel, conductor, celebrated its eightieth anniversary on April 2, with a concert in the Town Hall under the auspices of the Swiss Benevolent Society of New York. Solos were offered by George E. Moleux, double-bass player, and piano duets by Freya Gesell and Oscar Ziegler. Ensemble numbers were sung by the Yodel Quartet Edelwyss of Union City, N. J., with W. Lichtenberger as solo yodler. The program consisted of works in German and Swiss dialect all of which were admirably sung. Mr. Bechtel conducted with authority and infused both spirit and a fine sense of tonal balance into the chorus. N.

MacDowell Club's Bach Evening

The MacDowell Club of New York City presented its annual Bach evening on April 3 in the club house auditorium with the MacDowell Club String Orchestra conducted by Karl Kraeuter and a group of soloists including Grace Leslie, contralto, J. Henry Bove, flutist, Edwin Hughes, Alton Jones and John Stango, pianists. The orchestra played the Suite in C, the 'Air on the G String' and the Concerto in C for two pianos with Messrs. Hughes and Jones as soloists. Miss Leslie sang two arias with orchestra and three songs with piano accompaniment and Mr. Bove and Mr. Stango played the Flute Sonata in B Minor. The audience filled the hall to overflowing and applauded cordially. A.

SYLVIA SAPIRA, pianist and harpist-chordist. The Barbizon, March 15, evening. Works for the modern instrument by Mozart, Toch and Bartok, and for the antique one by Bach, Handel and Scarlatti.

DANIEL MORALES, baritone. Egil Foss, accompanist. Wurlitzer Hall, March 19, evening. Arias from 'Don Giovanni' and 'Hérodiade,' classical songs, German Lieder and modern groups, one by Spanish composers.

YOURY BILSTIN, cellist. Laszlo Bartal, accompanist. The Barbizon, March 29, evening. Sonata by Boccherini, Mozart Concerto and pieces by Beethoven, Haydn, Dittersdorf, Mr. Bilstin and others.

BALTIMORE MUSIC CLUB IN COMPOSERS PROGRAM

Works by Maryland Musicians Including Songs and Choral Music, Are Offered

BALTIMORE, April 5.—Maryland Composers Day was the title of the program presented by the Baltimore Music Club on March 26. Mrs. Frank Stuart Rowe is president.

The program consisted of the following works: quartet for piano and strings in two movements, by Howard R. Thatcher, played by the composer at the piano; George Steiner, violin, Sara Feldman, viola, and Rita Baker, cello; three songs for soprano by Gustav Klemm, 'The Star of Heaven,' 'Soft Are Your Arms,' 'Marigolds,' sung by Henrietta Kern, with Sarah Stulmann as accompanist. The Baltimore Music Club Chorus, under Franz Bornschein, presented his setting of 'The Conqueror Worm' with Sarah Stulman at the piano; Katherine Lucke's two songs, 'Since You Awakened Love' and 'April Day,' were sung by Naomi Margaret Thomas, contralto, with the composer at the piano. The program concluded with Gustave Strube's 'Poem' for strings and piano, played by Celia Brace, under the veteran composer's direction, with a group of fourteen string players.

Nadia Boulanger Discusses the Trends of Modern Music

Nadia Boulanger, here to lecture at Ratcliffe College, and to be a guest conductor of the Boston Symphony, appeared as an informal speaker under the auspices of the League of Composers at the Cosmopolitan Club on the evening of April 1st. An audience that taxed the seating capacity of the auditorium obviously enjoyed both Mme. Boulanger's witty sallies in English for which her advance apologies proved unnecessary and her tracing of various influences on modern composers in the present trend towards greater economy of means and a more serene and tranquil spirit. In her series of illustrations she was assisted by Hugues Cuenod, tenor, and Doda Conrad, bass-baritone.

Mme. Boulanger stressed the folksong element, the dance influence, music for children and the revival of religious music as potent factors in the development of present-day music. She juxtaposed Ravel's 'Rêvetoi' with a folksong, Poulenc's Suite Française with a Chambonnière chaconne, a nocturne by Gabriel Fauré for string

quartet with an aria from Mozart's 'Titus' as examples of great melodies, and an excerpt by Markevitch with an air from Buxtehude's Cantata No. 70, calling attention, in passing, to the genius behind a little Schubert waltz and a Mozart morsel. An outstanding number was a whimsical excerpt from Jean Françaix' 'Le diable boiteux'.

While it is important to worship the past it must be used to help the present, Mme. Boulanger insisted. And in making a plea for sincerity in music she explained that to be absolutely sincere means that a composer must not accept one note that is not heard inwardly. C.

Beaux Arts Trio Gives Recitals

The Beaux Arts Trio, Edith Schiller, pianist, Alice Erickson, violinist, and Virginia Peterson, cellist, appeared at the Masonic Temple in Elizabeth N. J. recently and at St. Elizabeth's College in Convent, N. J. On April 29 they will appear with the Mendelssohn Club at the Waldorf Astoria in New York City.

J. Alfred Pennington

SCRANTON, PA., March 29.—J. Alfred Pennington, founder of the Scranton Conservatory and its director since 1896, died here yesterday as the result of a fall in his home, resulting in a broken hip. Mr. Pennington was a native of Illinois and studied music at the New England Conservatory of Music under Chadwick and later in Europe with Becker and Riemann in Berlin and Guilmant and Dubois in Paris. He was teacher of organ at Oberlin Conservatory for two years and had been organist at Elm Park Church in this city for fifteen years and at Immanuel Baptist Church for fourteen years. In his student days in Paris he identified the "Square d'Orleans" where Chopin had lived. A tablet, paid for by students of the Scranton Conservatory, now marks Chopin's house there.

Minna Kennedy Powell

KANSAS CITY, Mo., March 21.—Minna Kennedy Powell, wife of George E. Powell of Everett, Wash., and for the last twenty-three years music and art critic on the Kansas City Star, died in hospital on March 7. She was actively engaged in her profession until within about a month of her death. Mrs. Powell was born on April 6, 1877, near Red Wing, Minn. Besides her husband, a brother and two sisters survive. Members of the Kansas City Orchestra played at the funeral services. Interment was in St. Paul, Minn. B. L.

Anne Wolcott Williams

Anne Wolcott Williams, wife of Edward H. Williams, and for the last twenty years accompanist for the Paulist Choir and chief coach of its solo boys, died of a heart attack at her home on March 22. She was forty-five years old. Mrs. Williams was born in Brooklyn and had been a pupil of Frank La Forge. As a singer she appeared with several prominent orchestras and also taught. Her husband survives her.

Elmer Sherwood Joyce

BRIDGEPORT, CONN., April 1.—Elmer Sherwood Joyce, for more than forty years an organist and music teacher in this city, died on March 29, in the Bridgeport Hospital after an illness of four months. He had been organist of Trinity Episcopal Church for ten years and before that, of the First Presbyterian Church for fifteen years.

Ben M. Jerome

HUNTINGTON, L. I., March 28.—Ben M. Jerome, composer of several Broadway musical comedy successes, and songs popular at the turn of the century, died here in hospital here on March 26 after a short illness. He was fifty-six years old. One of his principal Broadway successes was 'He Came from Milwaukee' in which Sam Bernard starred. The song, 'Lamb! Lamb! Lamb!', was also by him.

Obituary



Ludwig Wüllner

BERLIN, March 23.—Ludwig Wüllner, Lieder singer, died here yesterday at the age of eighty. He had made a triumphant tour of the United States in song programs in 1908.

Ludwig Wüllner, who was a son of the eminent conductor, Franz Wüllner, was born in Munster, Aug. 19, 1858. Intended originally as a college professor, he was sent to the University of Munich where he took his Ph. D., in Philology. He also studied at the Universities of Berlin and Strassburg. From 1884 to 1887, he taught at the Akademie in Munster and at the same time sang in private recitals. He passed the years 1887-1889 as a voice student at the Cologne Conservatory and also taught in that city and conducted a church choir. In 1889, he joined the Hoftheater in Meiningen as an actor of heroic roles in the spoken drama, remaining there until 1895. He made the acquaintance of Brahms in these years and the composer gave him great encouragement as a singer.

His first public song recital was given in Berlin in 1895, and with such success that he immediately embarked upon the career of a concert artist. He toured Europe with unvaried success and made his American debut in New York in Mendelssohn Hall on Nov. 15, 1908, with Coenraad Bos as his accompanist. He made a second tour the following season.

Wüllner was much criticized in this country on account of the inferiority of his vocal equipment and his tendency to overdramatize his songs. His interpretative ability, however, received high praise.

WASHINGTON HAILS A BACH MASTER WORK

'St. Matthew Passion' Sung by
Choral Society for First
Time Under L. A. Potter

WASHINGTON, D. C., April 5.—Washington had its first performance in many years of Bach's 'St. Matthew Passion' on March 28, when the Washington Choral Society, assisted by local and out of town soloists and a symphony sang the masterpiece in Washington Cathedral.

The performance of this ambitious work drew an overflow audience to the Cathedral's great hall, and under Louis A. Potter the society gave an outstanding performance.

The more than 200 singers, some of whom were enlisted from Washington church choirs, had rehearsed the lengthy work all winter. The performance crowned their work for this year. While this was the first presentation of 'The Passion' that they had given, it will probably not be the last. Plans, though still indefinite, are already under way to make a performance of the celebrated Bach work an annual event in the Capital.

Assisting in the performance were Emily Coville, Helen Howison, Florence E. Ludy, Mary Apple, Bertha Morgan, Lottie L. Volkner, William Hayghe, Wilfred Smith, Merle Gates,

Sam Cotton, J. L. Stinson, George Stonebraker, Harry E. Yeide and Charles Trowbridge Tittmann. Layman McCrary was at the organ, and Willa Semple was pianist.

Flagstad In Recital

Washington made the most of its only opportunity this year to hear Kirsten Flagstad, the Metropolitan Opera soprano, by filling Constitution Hall to overflowing on March 22. Mme. Flagstad, as usual, presented a full program that included songs, classical and romantic, and some arias from her extensive repertoire. She was assisted by Edwin McArthur, pianist.

Mary Apple, one of the soloists in the 'St. Matthew Passion', gave a recital on March 23 in Mount Pleasant Congregational Church. Claude Robeson was her accompanist in a program that spoke much for Miss Apple's vocal development in the two years the young singer has been away from Washington studying in New York.

The Washington Civic Orchestra, Kurt Hetzel, conductor, gave its principal concert of the season on March 15 in Central High School auditorium. Elizabeth Vandenberg, pianist, who is the daughter of Senator and Mrs. Arthur Vandenburg of Michigan, was soloist in the first movement of Beethoven's Piano Concerto No. 3. The concert marked the Orchestra's initial public appearance since it was re-organ-



Louis A. Potter, Who Led The Washington Choral Society in Bach's 'St. Matthew Passion'

ized last fall by Dr. Hetzel. Since that time the membership of the organization has been more than doubled. More than eighty players, most of whom are amateur musicians, participated.

The Augustana Lutheran College Choir, now on tour through the East, made its only Washington appearance on March 27 in a Sunday evening program of sacred and secular works in the Lutheran Church of the Reformation.

Lawrence Tibbett sang in Constitution Hall March 13, and, under the direction of Ruby Smith Stahl, the First Congregational Church A Cappella Choir gave its seventh annual Lenten concert on March 14 in Constitution Hall.

JAY WALZ

KANSAS CITY HEARS MOORE AS SOLOIST

Soprano Sings with Philharmonic Under Krueger—Thaviv Quartet in Program

KANSAS CITY, Mo., April 5.—For the final pair of concerts in Music Hall on March 3 and 4, Karl Krueger, conductor, the orchestra and guest artist, Grace Moore, joined to make the event a conspicuous success.

Dr. Krueger led the Prelude from Bach's Sixth Violin Sonata arranged for strings by Leo Weiner. The symphony was Franck's in D Minor. A gem of interpretative recreation was Sibelius's 'The Swan of Tuonela.' Wagner's Overture to 'Tannhäuser' completed the symphonic portion of a list that evoked consistent enthusiasm for each item. Miss Moore was heard before and after intermission, singing four popular operatic arias, fusing charm of person and voice.

Vronsky and Bahin Play

Vronsky and Bahin, duo-pianists, were presented to a sizeable audience in Music Hall, by the Kansas City Concert Series. Two highly developed pianistic personalities produced well-nigh perfect ensemble in works of Schumann, Rachmaninoff, Victor Bahin, Rimsky-Korsakoff-Bahin, and Borodin-Bahin.

The final program of the Chamber Music Society, played by the Thaviv String Quartet, included Hindemith's Third Quartet, Op. 22, and Beethoven's C Minor Quartet, Op. 18, No. 4. The modern composition, despite strange atonal combinations and phrases, was performed with genuine appreciation of the contrasting movements. An extra, Richard Strauss's 'Morgen', arranged for quartet by Harold Newton, violinist of the organization, received an inspired interpretation. The concert was given in compliment to Karl Krueger, members of the Kansas City Philharmonic and their families.

BLANCHE LEDERMAN

BALTIMORE ATTENDS DIVERSIFIED EVENTS

Peabody Conservatory Programs,
Recitals and the Ballet
Russe Are Welcomed

BALTIMORE, April 5.—The nineteenth Peabody recital on March 18 held local interest in the appearance of the Peabody String Quartet, assisted by Sylvia Meyer, harpist. The quartet played the Mozart D Minor, No. 15, and the Mendelssohn A Minor, Op. 13. With the string quartet Miss Meyer played the Debussy dances 'Sacrée' and 'Profane'.

The Maryland Federation of Music Clubs gave a public concert on March 19 in the main auditorium of the Peabody Institute. Mrs. Frank Stuart Rowe, state president, prefaced the program with an official address.

The final concert of the Friday afternoon series at the Peabody Conservatory of Music on March 25 was presented by Pasquale Tallarico, pianist. His reading of the Bach-Busoni Chaconne pieces by Scarlatti, a Mozart Fantasie, the Brahms-Handel Variations, and compositions by Ravel, disclosed technical command.

The Ballet Russe appeared at the Lyric on March 7 in works drawn from their standard repertoire and delighted a large audience. Efrem Kurtz conducted.

Roman Totenberg, violinist, was the soloist at the eighth Peabody recital on March 11, and Emma Redel, soprano and former Baltimorean, made her initial appearance as soloist at the Peabody Conservatory on March 4 jointly with George Wargo, violinist.

Robert Casadesus was the soloist at the fourth concert of the Bach Club series on March 2.

FRANZ BORNSCHEIN

DENVER CIVIC PLAYERS GIVE FOURTH CONCERT

Eunice Wennermark Soloist in Tchaikovsky Concerto—Marion Anderson and Segovia Give Recitals

DENVER, April 5.—The Denver Civic Symphony, with Horace E. Tureman conducting, made its fourth appearance of the season on Feb. 27 at the Municipal Auditorium. For the opening work it played the Goldmark Overture, 'In Springtime', with finesse. For the symphony, Mr. Tureman gave a scholarly reading of Schubert's 'Symphony in C Major'. Special interest centered in the appearance of Eunice Wennermark, violinist, who was soloist in the D Major Concerto, by Tchaikovsky. Miss Wennermark played with lovely tone and well-developed technique. The audience was enthusiastic and received her most cordially.

Oberfelder-Slack presented Marian Anderson at the Auditorium on March 9. The contralto gave a well-nigh perfect recital. Kosti Vehanen accompanied.

Pro Musica, under the leadership of Mrs. Thomas Patterson Campbell, offered as its closing attraction of the season, Andres Segovia, Spanish guitarist. This distinguished artist attracted one of the largest audiences Pro Musica has enjoyed this season.

J. C. K.

Alice Tully To Appear in Europe
Alice Tully, soprano, will open her European tour this year in Paris on May 10. She will proceed to Prague, Budapest and Vienna, going to London for an appearance on June 14. Her accompanist will be Arpad Sandor.

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Pedtko Institutes Reforms in Notre Dame Music Course

Classes Revised, Student Symphony and Choral Club Organized

SOUTH BEND, IND., April 5.—The music department of the University of Notre Dame has undergone many constructive changes under the admin-



Daniel H. Pedtko

istration of the new head of the department, Daniel H. Pedtko.

Courses have been completely revised to meet requirements of the National Assembly of Music Schools; a student symphony has been organized by Mr. Pedtko and the repertoire for the first year has included such substantial classics as works by Sibelius, Beethoven and Schubert. An operetta will be given shortly after Easter by the Freshman Choral Club which was also organized by Mr. Pedtko.

Another project under his direction is the teaching of the Gregorian Credo of the Mass to the entire student body. Mr. Pedtko began his early training in Chicago, studying at the Bush Conservatory and at the American Conservatory and at DePaul University. He also studied organ and theory with the late Dr. J. Lewis Browne and Dr. Wilhelm Middelschulte. He has been organist in several prominent churches. He also belongs to the Minnesota chapter of the American Guild of Organists.



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Adelaide Gescheidt Presents Pupils in an Hour of Song

Adelaide Gescheidt presented five of her pupils in An Hour of Song at her studio on April 2. The program opened with two works by Fauré and Bishop sung by the Orianna Group composed of Dorothy Gordon, Mary Burnett, Emily Salmon, Leora Shaw and Beatrice Donley. Other ensemble numbers which were cordially received by the audience included duets by Brahms, Caracciolo and Hildach sung by the Misses Gordon and Donley.

Among the solo numbers were songs by Lenormand, Strauss, Wolf, Bridge and Protheroe sung by Leora Shaw, contralto, who revealed excellent vocal quality and diction.

Dorothy Gordon, soprano, offered works by Lotti, Puccini, Campbell-Tipton and Golde, and Beatrice Donley, contralto, disclosed a fine voice and marked musicianship in a group by Bach, Saint-Saëns, Strauss, Brahms and Clough-Leigher. Evelyn Austin, pianist, was the accompanist.

M. B. S.

Frank La Forge, voice-teacher and composer-pianist, with a group of his artist pupils was heard in concert at Maspeth, L. I., on March 11. Emma Otero, coloratura soprano, sang an aria and a group of English and one of Spanish songs. The Baladeers, a male quartet, sang two groups and were enthusiastically received. Constantine Callinicos played the accompaniments for the quartet and also contributed a group of works by Chopin. Mr. La Forge accompanied Miss Otero.

Adelaide Van Wey, contralto, pupil of Edgar Schofield, has been engaged as soloist at the forty-seventh annual convention of the National Society of the Daughters of the American Revolution in the Memorial Continental Hall, Washington, on April 20. Ernice Lawrence, tenor, will be heard on four sustaining broadcasts over WOR, the first of which was given on April 3. Cecile Jacobson, soprano; Elizabeth Jensen, contralto, and Henry Pfohl, baritone, were the soloists in Mendelssohn's 'Elijah' on March 27, at Bethany Presbyterian Church, Brooklyn.

Bruce Spencer King, teacher of singing, presented a group of his artist pupils in recital at the Lotus Club on March 16. Those taking part were Alexander Wesley, tenor; Arturo D'Amico, baritone of the Hippodrome and Philadelphia Opera companies; Mme. Inzerillo of the San Carlo Opera, and Gene Hamilton, bass, of the National Broadcasting Company. The singers offered groups of arias and duets from various operas. Mr. King was at the piano.

Ethel Glen Hier's Adult Ensemble Class held its March meeting in her studio on March 27. Those taking part in two-piano and four-piano works included Mesdames E. S. Waller, C. S. Storms, H. M. Carter, F. J. De Cesare, R. C. French, Z. L. Griesemer, E. M. Goodenough, M. V. Grew, E. N. Goodman, H. L. Goodman, E. M. Hawkins, G. A. Kent, C. F. Leonard, Walter McDowell, R. M. Tirsber, J. F. Whitney, Frank Ward and J. B. Zimmerman.

Charlotte Ryan, soprano, for several years a member of the Metropolitan Opera, has joined the faculty of the College of New Rochelle, N. Y.

Gladys Howard, soprano, and Herbert Gledhill, bass-baritone, pupils of Alexis Sanderson, have been engaged as soloists for the choir of the Broadway Tabernacle.

A faculty concert was given in the Greenwich House Music School on the evening of March 23. The school string orchestra, Enrique Caroselli, conductor, played Alessandro Scarlatti's Concerto Grosso in D Minor, and accompanied Betty Paret, harpist, in Rousseau's 'Cariations sur un Vieux Noël' and Handel's Concerto in B Flat;



Alexander Raab, Piano Pedagogue, Surrounded by Some of His Pupils at the South Sea Isles Surprise Birthday Party Given Him by His Students and Friends on March 13

BERKELEY, CALIF., April 5.—The Raab Club, consisting of pupils of Alexander Raab, organized last year to give pianist-pupils of Mr. Raab opportunity for playing before an audience in private works prepared for public performance, gave a pub-

lic concert on the evening of March 17. Those taking part included Peter Jarrett, Mary Stoesser, Sarah Unna, Margaret Howard, Marion Ranstead, Dorothy Glasser, Wanda Krasoff, Richard Bailey and others.

and Ruth Kaufman in Bach's A Major Concerto for Piano and Strings.

richs, Joseph Antmann and Katherin Braun.

Angela Diller will conduct an intensive course for teachers at the Diller-Quaile School of Music beginning June 23, and continuing through July 14. The course will include Modern Teaching Methods, Practical Keyboard Music Study, and Music Appreciation and Analysis.

The first of a series of Spring Musicales was given by Carl M. Roeder, teacher of piano, in his studio on the afternoon of March 19. Those taking part included Sarah Hill, Bobby Helps, Natalie Rose, Lewis Hamvas, Jack Seaman, Doris Fre-

Gladys Howard, soprano, pupil of Alexis Sanderson, gave a song program in Mr. Sanderson's studio on March 20. Miss Howard has recently been engaged by Unity as soloist at forthcoming services.

Podolsky Pupils to Demonstrate Sonata Form Development

CHICAGO, April 5.—Leo Podolsky, pianist and member of the faculty of the Sherwood Music School, will sponsor a series of concerts showing the development of the sonata form. They will be given from May 17 to 22, and will feature a number of Mr. Podolsky's artist pupils.



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MAINTAINING HEALTH OF MUSICAL LIFE IN ENGLAND

B. B. C. Concerts Provide Varied Fare for Educating Public on Large Scale—Eleventh Annual Hastings Festival Achieves High Standard

By BASIL MAINE

LONDON, April 1.

THE BRITISH Broadcasting Corporation continues to be the chief provider of music here. Not that it holds a monopoly of music: so long as there are artists like Yehudi Menuhin who can attract huge audiences to the Albert Hall (such an audience as assembled to hear him on March 20, for example) no radio concern will be able to monopolize concert-giving. But our radio corporation is the only concert-giving society that is in a position to educate the public on a large scale, by going over old ground, by breaking new ground and by carefully filling in such gaps as still remain in the public's knowledge or appreciation.

The full-dress performance of Bach's B Minor Mass on March 16 was an instance of going over old ground; and at various times, short programs are broadcast which have the effect of bringing listeners into line with central European audiences. Sometimes, however, listeners are required to find a novel experience in music which can no longer provide it; it is as if they were asked to find something new in a play by Henry Arthur Jones, or a novel by Rider Haggard.

Petri Plays Rachmaninoff Concerto

Why then, it may be asked, is the public still drawn to the works of Rachmaninoff, for his music also represents an extension of the later, full-fruited season of the romantic era. Listening to his third Piano Concerto (given at a B. B. C. concert on Feb. 23) I could find no answer to this question save that the composer's living influence among us as a master pianist must be helping in some measure to keep alive his music. His mastery as a pianist is evident in everything he writes for the instrument and this attracts all that crowd of people who are students of the piano, whether aspiring or disillusioned. Furthermore the peculiar quality of his melancholy accords with the moods of many to-day who have given away to defeatism because they see no reason to be optimistic. Incidentally, Egon Petri, who was the soloist on this occasion gave a brilliant, though always controlled, performance in the concerto.

On March 2 Sir Henry Wood conducted another concert in this series. I mention this one because of a disagreement as to the tempo of the Fugue in Elgar's transcription of Bach's Fantasia and Fugue in C Minor. It seemed to me too fast, a point, however, which I would not wish to labour except that some of the fine detail of the orchestration was thereby lost. A pity, for this has always appealed to me as one of the superb orchestral transcriptions of Bach—an example of what a master of the orchestra could do with Bach. So many transcriptions leave one wondering what it was that ever prompted the transcriber to undertake his gratuitous labour.

In other years I have called attention here to the Hastings Musical Festival. I do so again because it is by such efforts



This picture from Edinburgh, Scotland, shows Yehudi Menuhin trying his artistic skill on the bagpipes. He is shown (right) receiving a lesson from a member of the Gordon Highlanders after he had been elected an Honorary Master. The young virtuoso donned Scotch kilts for the occasion.

as these that the health of our musical life is maintained. The weakness of confining important musical activity to the metropolis has been gradually overcome, thanks chiefly to the benefits of radio. But it is not every decentralized venture that is as encouraging as that at Hastings.

High Standard at Hastings Festival

This was the eleventh of the annual Festivals there. I have attended most of them and I cannot recall one in which so high a standard has been so evenly maintained. The regular orchestra, it is true, was augmented to seventy members for the four days (Feb. 23 to 26), but mere increase does not necessarily make for improvement. The fact that the extra

players brought from London can so easily fall into place in joining the normal Hastings orchestra is a sure sign of the sound quality of the latter. It is also a tribute to the experience of Mr. Julius Harrison, the Musical Director; for to graft a part of one orchestra on to another calls for a very special understanding of men as well as of music.

This leads me to make an observation which readers of MUSICAL AMERICA can easily apply to activities in their own town, wherever it may be. Four visiting conductors were engaged for the festival and a fifth concert was conducted by Mr. Harrison himself. For some reason this last was less well attended than the others. And yet Mr. Harrison's concert was one of the best of the series, and

included a first-class performance of an extremely difficult work—a Mozart Serenade for eight wind instruments, only two of which, by the way, were played by visitors. It seems to me that if the people of Hastings (or any other centre) wish to make their future festivals of real significance, they should make a point of turning up in force on the occasion when their own conductor is in charge.

Must Attract Younger Folk

There was another thing that impressed me at this Festival, and this, too, possibly applies to some of the smaller American musical centres. The audiences at Hastings were chiefly made up of the older generation. It is obvious that if the promoters wish to build up their Festival for the future years they must find a way of drawing in the younger folk. Listening to the brave and (considering the difficulties) very admirable performance of Ravel's 'Daphnis and Chloe' Suite No. 2 which Sir Adrian Boult conducted at one of the concerts, I could only regret that its stimulating effect was felt by so few people under thirty years of age.

The Festival ended on Feb. 26 with two well contrasted programs. In the afternoon Leslie Howard conducted what was in effect a classical discourse—the 'St. Anthony' Variations of Brahms—and Beethoven's Eighth and Sibelius's Second. In the evening we had Albert Coates in a Wagner-Tchaikovsky program which, in comparison, was like listening to a facile orator dispensing some of the eloquent-sounding clichés of music.

Menuhin Gives a Recital in Middlesbrough, England

Violinist, on Tour, Plays Bach, Tartini and Mendelssohn to Capacity House

MIDDLESBROUGH, ENGLAND, April 1.—Yehudi Menuhin, violinist, was presented at the last of the Corbett Celebrity Concerts of the season in the Town Hall on March 16, evening, before an audience that filled all available space and tendered the young artist ovation after ovation. Ferguson Webster was the accompanist.

He began his program with Tartini's 'Devil's Trill' Sonata, followed by the Bach Chaconne. He next performed the Mendelssohn Concerto, choosing this, as he said, because it depends less upon the orchestra than most great concertos do and has the advantage of a piano accompaniment which was made from the full score by the composer himself. For a final group of short pieces he played two by Sarasate, 'Caprice, Basque' and 'Zapateado'. Debussy's 'The Girl with the Flaxen Hair' and Locatelli's 'Labyrinth' Caprice completed the set. As encores he gave Dvorak's 'Songs My Mother Taught Me', Kreisler's 'Schön Märchen' and Brahms's 'First Hungarian Dance'.

Trenton Piano Teachers Join National Guild

TRENTON, N. J., April 5.—Forty piano teachers of Trenton have joined the National Guild and will sponsor a local unit in the national piano playing tournament early in June. The object of the tournament is to raise standards of playing and musical interest throughout the nation.

PRO MUSICA OFFERS DEBUSSY FESTIVAL

San Francisco Hears Unfamiliar Works in Concert Directed by Monteux and Schmitz

SAN FRANCISCO, April 5.—A Debussy Festival sponsored by Pro Musica and directed by Pierre Monteux and E. Robert Schmitz introduced some delightful music. The three 'Chansons de Charles d'Orleans' were well sung by members of the Municipal Chorus; the Sonata for flute, viola and harp was excellently played by Henry Woempner, Mary Pasmore and Virginia Morgan; the cello sonata was presented by Willem Van den Burg and Mr. Schmitz and three songs, 'Le Balcon', 'Le Soir' and 'Aquarelle No. 1' were sung by Sophia Samorukova with the excellent accompanist, Elizabeth Alexander, assisting.

Honors for artistry, however, went to Mr. Schmitz for his masterly playing of the Prelude and Toccata and the familiar 'Moonlight', 'Fireworks' and 'Engulfed Cathedral'. Debussy's string quartet was played by the San Francisco String Quartet, Naoum Blinder, Eugene Heyes, Romain Verney and Willem Dehe.

Phi Beta Members in Recital

Phi Beta members gave their first public recital in the Century Club on March 15, an occasion which won honors for Alleta Day, pianist; Norma Letrodec, 'cellist, Iris de Luce, dancer, and Esther Green, soprano. Virginia Miller Coburn and Virginia Mifka were the accompanists.

Sylvia Kunin was the debutant of the month, revealing pianistic talent to a

Community Playhouse audience under Alice Metcalf's management.

John Charles Thomas gave one of his typical song-speech recitals to the delight of a capacity Opera House audience on March 25, sharing honors with Carroll Hollister, his accompanist, as soloist and composer.

Moriz Rosenthal was also a March recitalist, concluding the Paul Posz concert series. Beethoven, Chopin and Liszt works were the media for his display of the ultimate of the old school of piano playing.

Breaking its all-time precedent, the San Francisco String Quartet had a flutist as guest artist for its March concerts, featuring the Beethoven Serenade for flute, violin and viola, played by Henry Woempner, Naoum Blinder and Romain Verney. Quartets were the Haydn in F, Op. 3, No. 5 and Ravel's in F.

MARJORY M. FISHER

Lillian Hunsicker Appears in Allentown

ALLENTOWN, PA., April 5.—Lillian Hunsicker, soprano, gave a recital at Cedar Crest College on March 18 with Miriam Keech as accompanist. The program included songs by Donisch and Vollerthum, sung for the first time in this country.

Virgil Fox Postpones Tour Until Fall

Virgil Fox, organist, will not make his tour of four European countries until next September, at which time he will appear also in Paris and Berlin, he announced recently. During the remainder of the present season, he will make appearances here, previously impossible because of his plans for a tour abroad.